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ROTUNDA

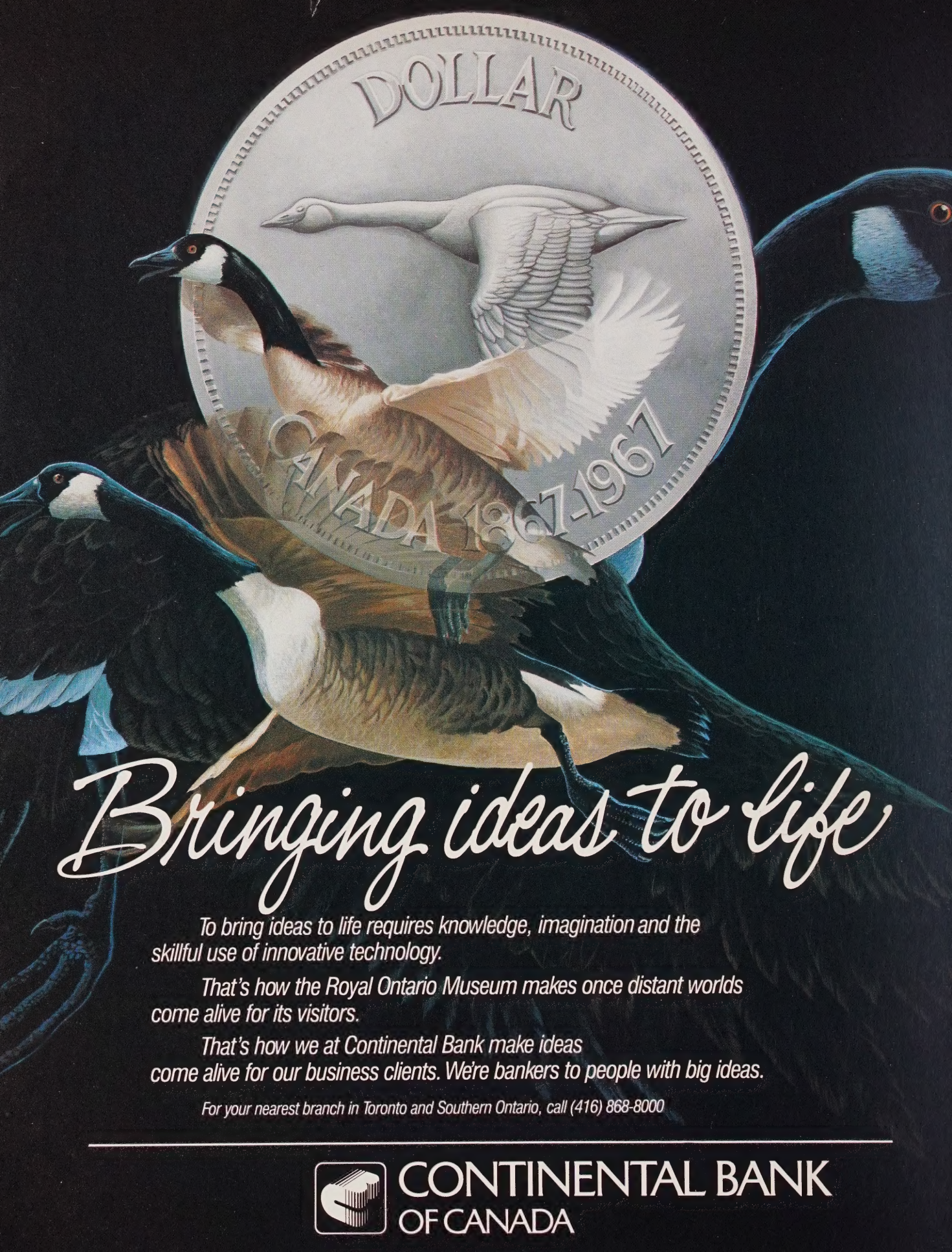
the magazine of the Royal Ontario Museum

Georgian Canada
A Bicentennial Exhibition

Sansovino's Venice

Tobacco in China

Minoan Crete



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ROTUNDA

the magazine of the Royal Ontario Museum

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Cover: *Icon of the Descent into Hell*, on display in the newly opened gallery, From the Collections. This representation of Christ's victory over hell is the ultimate symbol of Redemption in the Orthodox church. Made in Greece in the 18th century, the icon is from a collection given to the ROM by Dr. Peter Janetos. See page 3. Photo: Brian Boyle.

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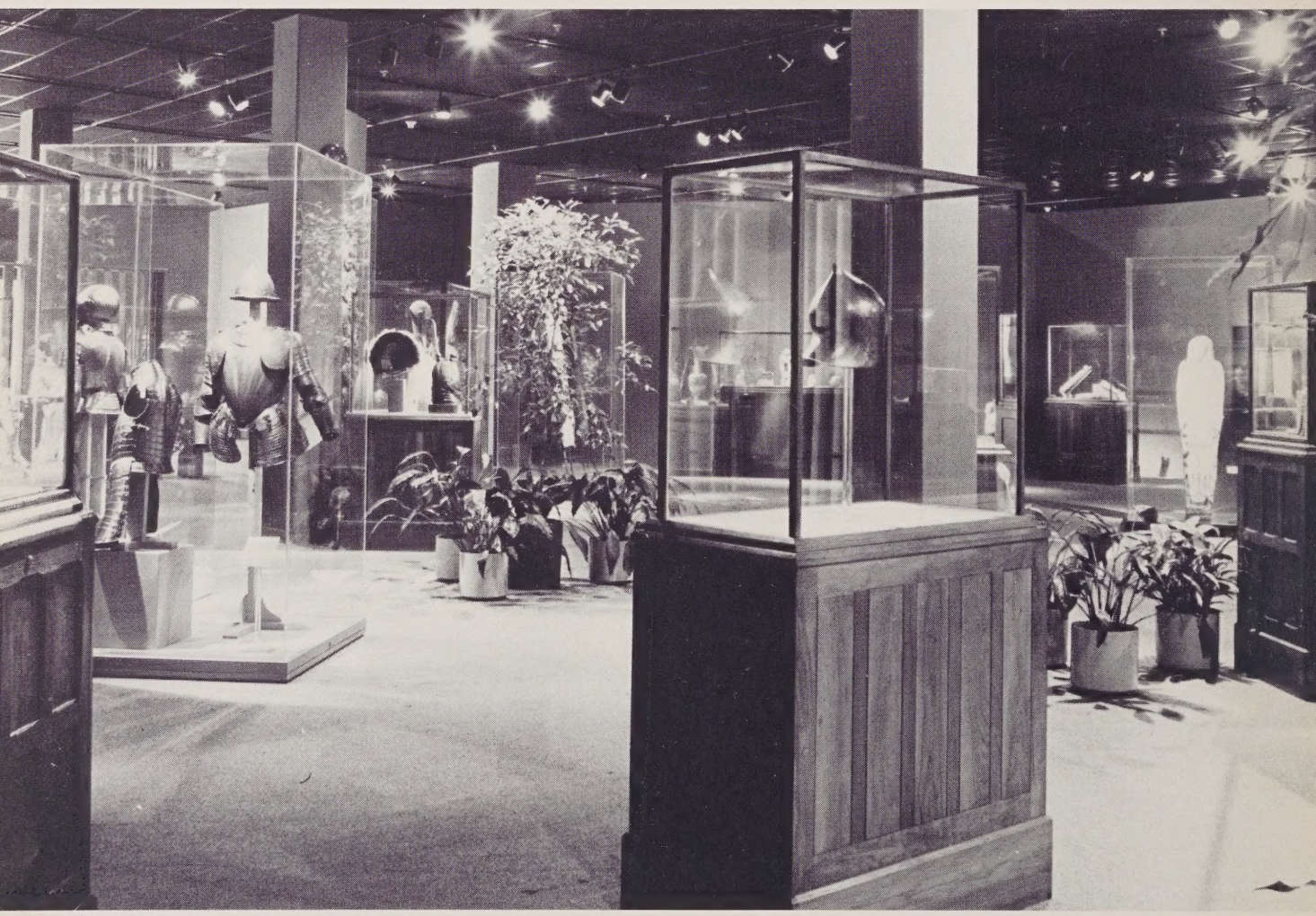
A new gallery at the ROM

From the Collections

Barbara Stephen

THE Museum has another brand-new exhibit. It's on the second floor of the terrace galleries building, and is called "From the Collections". This display features Museum treasures, which are appearing in response to popular demand.

Ever since the Museum's reopening, visitors have voiced disappointment at not being able to see some of the collections, such as the mummies and the armour, that were familiar favourites in the old, pre-renovation galleries. The reason why these collections are not yet on view is, of course, that it takes time and



BRIAN BOYLE, ROM

a lot of money and labour to develop a really good permanent gallery. Much thought must be given to the task of capitalizing on the strengths and teaching potential of the collection, to the creation of exciting concepts, to designing the exhibits in such a way as to make the best use of available space, to detail planning, and to the final construction. It is not unusual for a very intricate gallery to be years in the making.

It is not only the ROM's visitors who miss the still uncompleted galleries. Curators, too, are conscious of the lack of the vital communication link with the public provided by the galleries. The close involvement of curators with galleries may surprise those who think that the work of curators consists almost exclusively of research in offices or labs; yet it is by sharing his collection with the visiting public through the galleries that a curator communicates both his knowledge of his collections and his delight in them. A curator with a successful gallery, where adults and children linger to wonder and to learn, is a satisfied curator. The gallery is an open invitation to the public to draw upon the knowledge and facilities of the curatorial department behind it.

This important avenue of communication was removed when our main building was closed and the old galleries were gutted, in preparation for the work of renovation. Walking through the wreckage of the galleries, which had been built over several generations, was a devastating experience for the curators. It was difficult for them to accept the fact that not all the new galleries would be in place for the re-opening, and no one worked harder than they did to get the planning done as quickly as possible so that new galleries could come into being.

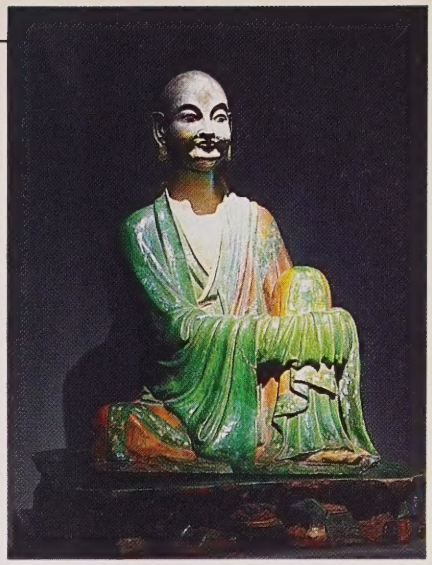
Meanwhile, to help satisfy both the demands of the public and the needs of the curators, the temporary gallery named "From the Collections" has been produced. In the period while the new galleries are still being developed and realized, it will enable visitors to see at least representative examples of Museum collections that are still not on display.

"From the Collections" is not an elaborate and intricate gallery of the kind that will eventually fill the new Museum. The purpose in creating it has been to help satisfy public demand quickly without imposing too great a strain on an already heavily burdened staff. The use of unmodified space and existing cases was one means by which we were able to avoid putting additional pressure on the staff of Exhibit Design and the curatorial service departments.

The gallery occupies most of an entire floor of the terrace galleries. Though this large space has two partitions, the plan is basically an open one, with objects grouped by cultural associations. Since the gallery was used in 1983 for an exhibition of armour, it is still painted dark gunmetal grey, a perfect backdrop for the dramatically illuminated objects now on view. The cases are the classic walnut models that were used in the old galleries for decades. The material is displayed without any message, except that it is part of the ROM's collections. But now when we are asked where the mummies are, or when visitors want to see the ethnology galleries, we no longer have to say that the material is unavailable; instead, we are able to tell them that a small sampling of it can be seen in this temporary display.

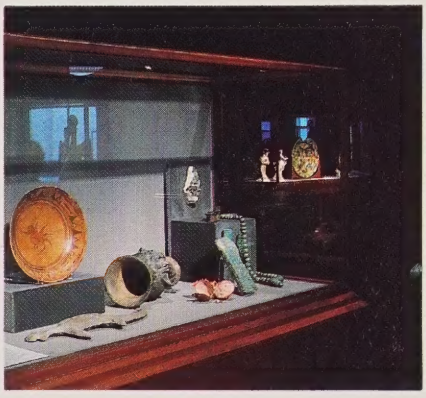
The departments represented are those that have little or no material currently on display elsewhere. Thus, since many of the permanent galleries now open to the public contain collections from the science departments, most of the space in "From the Collections" has been given to materials from the art and archaeology departments. The departments involved were asked to select outstanding pieces that were both representative of the collections and individually important. Some of the objects chosen are also old favourites, such as the European armour, the painted Egyptian cartonnage with its representation of gods and demons, and the Louhan figure that played such an important role in the development of the Chinese collection.

Among the objects on display in "From the Collections" are some of the finest Canadian glass, silver, and Quebec religious wood carving from Canadiana, a department that in the future will have gallery space in the main building as well as in the Sigmund Samuel Canadiana Building. Mineralogy and Geology,



BRIAN BOYLE, ROM

In Buddhist worship, *luohan* images such as this ceramic figure were modelled upon the original disciples of the Buddha Sakyamuni and symbolized austerity and wisdom. China, Liao dynasty, A.D. 916–1125.



BRIAN BOYLE, ROM

Objects from royal and upper-class burials, such as jewellery and earthenware, display many of the highest achievements of Maya craftsmen. Belize, Middle Classic Maya, C. A.D. 550–650.

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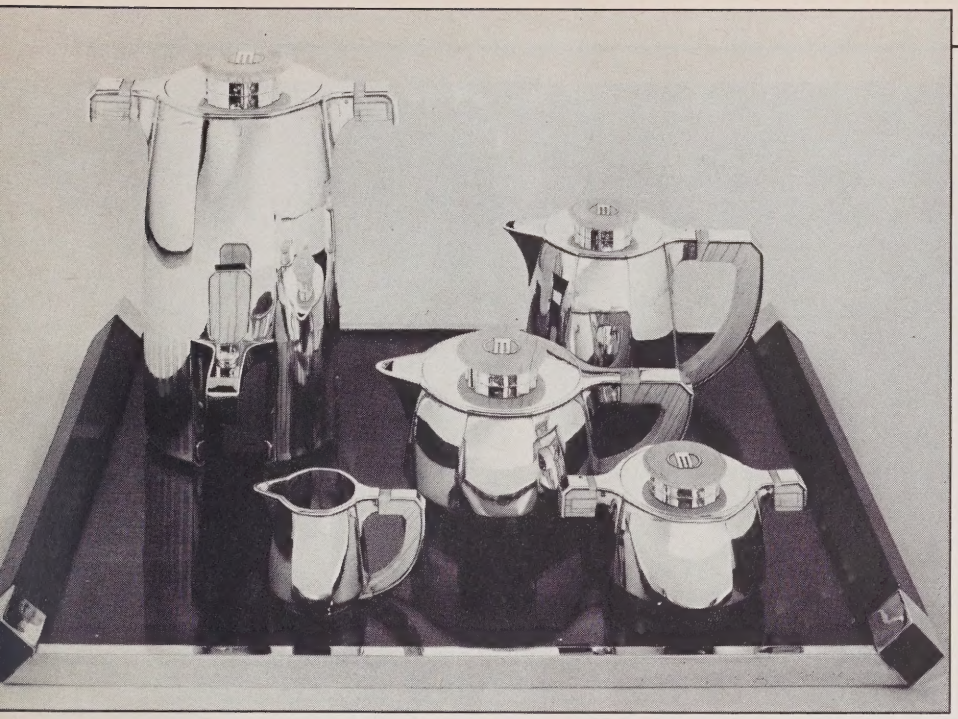
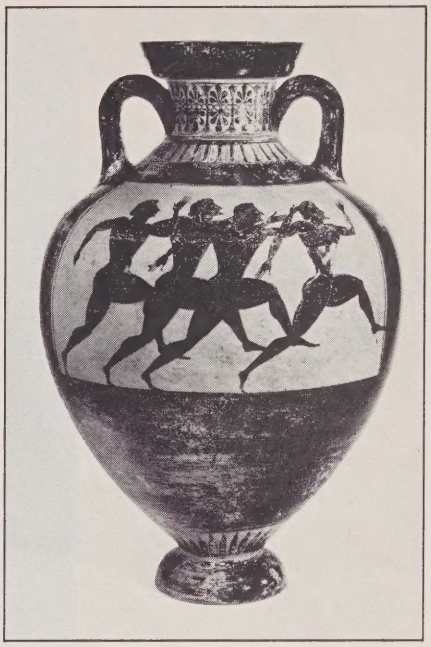




Above: In ancient Greece, large painted vases of this type were given as prizes in conjunction with athletic festivals honouring Athena. Attic, end of 6th century B.C.

Above left: Art deco tea and coffee service made of silver with ivory fittings. France, c. 1930.

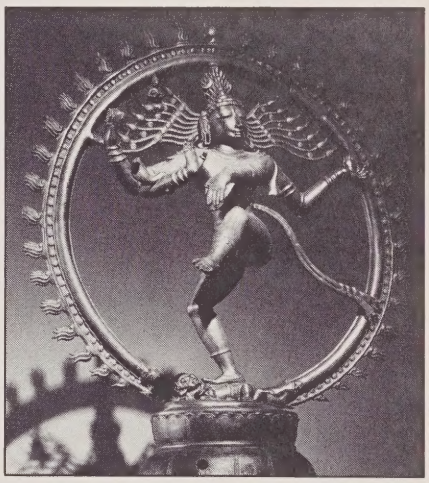
the only science department represented, tantalizes the visitor with spectacular mineral specimens. The Greek and Roman Department, whose completed galleries focus on the Roman period, offer in the temporary gallery treasures from their Greek and Etruscan collections. Here, visitors can once again see a selection of fine painted ceramics, including the black-figure Panathenaic amphora showing four runners that has been used to publicize our annual "Run for the ROM" fund-raising relay. The European Department displays two striking silver tea services representing two completely different styles; one a richly ornate Irish service dating from the 19th century, the other a sleek art deco service made in France about 1930.

The collections of the Department of New World Archaeology are represented by objects from ancient Peru, Mexico, and Belize, including Maya jade from Belize excavated by ROM archaeologists in recent years. The Ethnology Department, currently preparing its New World galleries, has chosen material from Africa, New Guinea, and New Zealand to illustrate the wealth and variety of its holdings. The Egyptian Department's mummies are complemented by small animal sculptures in ceramics, wood, and stone.

The Chinese collections of the Far Eastern Department are world-renowned; the department's galleries will be opened in stages over the next several years. An idea of the scope of the collections is given by a selection of material dating from the second millenium B.C. to the 19th century. Jade, bronze, lively ceramic tomb figurines of mounted horsemen and camels, and the Dancing Siva from India (13th–14th century) are all familiar to visitors to the old third-floor galleries.

During the last four years the ROM has received many important gifts that have never been on display. Space has therefore been made in this gallery for the exhibition of recent acquisitions; the first such exhibit shows sixteen icons from a collection of thirty-three given to the European Department by Dr. Peter Janetos. Rotating displays of other significant gifts will illustrate the continuing growth of the collections.

As permanent gallery spaces are developed, material in this temporary display will be relocated or changed. "From the Collections" can never replace fully realized galleries, which represent the best planning of designers, programmers, and curators, and the skills of the various technical and installation specialists whose work is so essential. Until those galleries are ready, however, this simple yet elegant gallery in the new ROM will give visitors an intriguing preview of the wonders to come.



BRIAN BOYLE, ROM

A bronze Siva, holding the drum of creation and the flame of destruction. His cosmic activity is symbolized by the gyrations of the dance. South India, 13th-14th century.

Barbara Stephen is associate director curatorial at the ROM.

Portrait of Sir William Pepperrell (1696–1759) by John Smibert, Boston, 1746. Loaned by the Essex Institute, Salem, Massachusetts, gift of George Atkinson Ward.

Opposite page: The Landing of New England Forces in the Expedition Against Cape Breton, 1745. Engraved by Brooks after J. Stevens; published by R. Wilkinson for John Bowles, London, c. 1747–48.

GEORGIAN CANADA

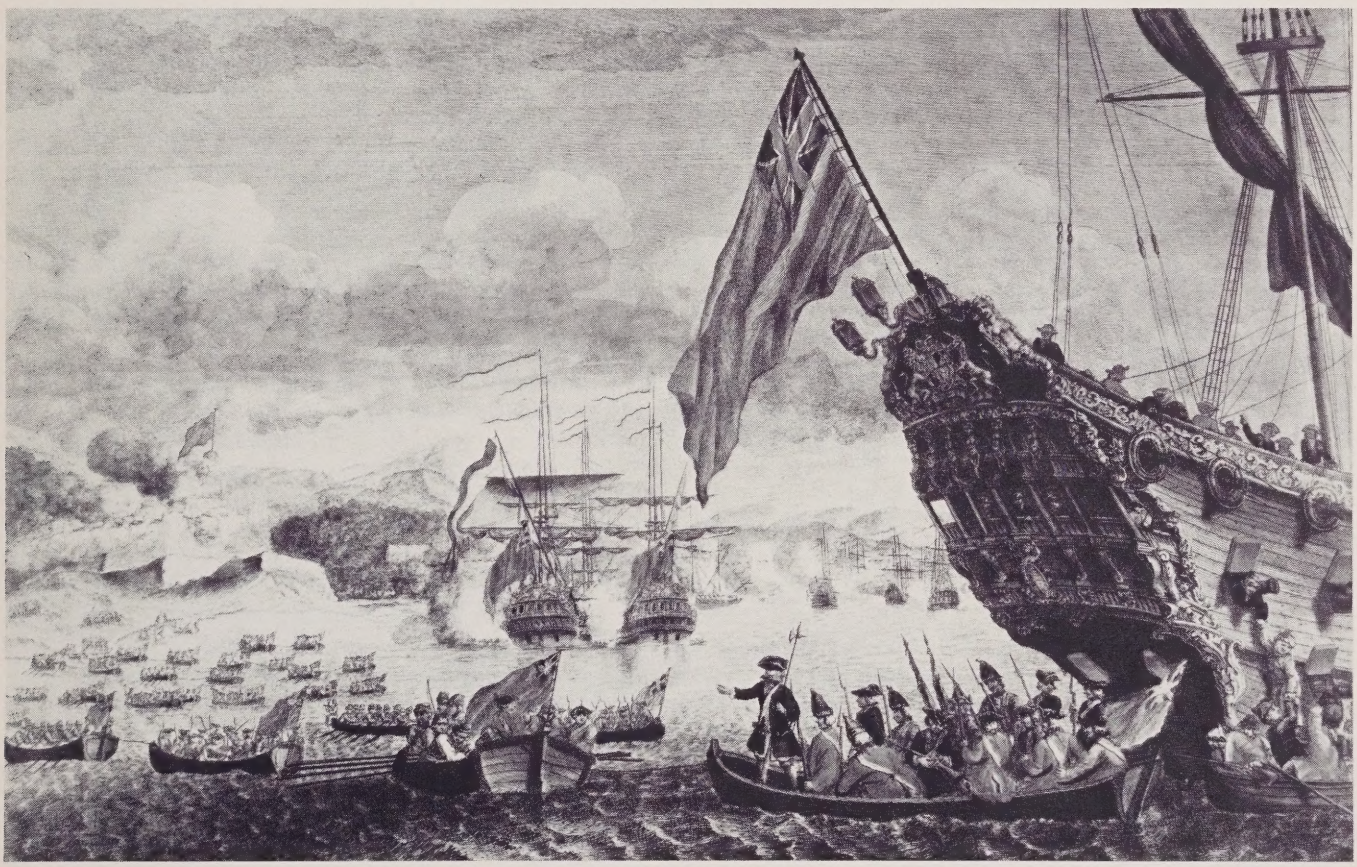
Conflict and Culture

A BICENTENNIAL EXHIBITION

THE exhibition "Georgian Canada: Conflict and Culture" is a major part of the Royal Ontario Museum's contribution to the celebration of Ontario's Bicentennial. As such, it marks the two-hundredth anniversary year of the first substantial settlement, in 1784, of what was at the time western Quebec, soon to become Upper Canada, and eventually Ontario. The settlers were the United Empire Loyalists; they arrived at a time when Canada was emerging from an extremely turbulent half-century of its history and beginning its journey towards nationhood.

The definitive emergence of Canada as a nation at Confederation in 1867 has perhaps tended to relegate the preceding period of Canadian history, in the

Donald B. Webster



La Danse ronde by George Heriot, London, 1807.

minds of many people, to a sort of misty dark age in which the principal roles were played by pioneers, fur traders, and Indians. The exhibition offers a different view—that of a complex and civilized society establishing itself in a raw and primitive environment. This process was not confined to Ontario; nor is the exhibition merely provincial in scope but extends its review over the whole British North American scene.

The period covered by the exhibition is from 1745 to 1820. This—the middle Georgian period—was a time when Great Britain was rapidly adding to her empire overseas while at home she was at the height of her creativity in architecture and in both the fine and decorative arts. The process which set Canada on the road towards nationhood during this period was marked by four separate wars, each of them fought in part on Canadian soil. These were the overt expression of the conflicts that helped to determine the direction that the process was to take. No less determinative, however, were the multifarious cultural and political influences from Britain and the United States that also helped to shape the developing society of British North America.

The exhibition itself is divided into thematic segments, beginning with King George's War (1745–1748) and ending with the War of 1812 and its aftermath. While many of the objects on display relate directly to the Canadian experience, others relate to the British and American influences on taste and fashion that helped to determine that experience.

King George's War and the Seven Years' War (1756–1763) saw the establishment of British dominance in North America, accompanied by a process of political and cultural development beginning with the founding of the city of Halifax in 1749. The American Revolution (1775–1783) presented a stern challenge both to British will-power and to British colonial policy, but British North America met the challenge and moved on towards its destiny. From the 1780s onwards, Canada experienced a massive influx of people. Between 1784 and 1814 the population of Ontario increased tenfold. Along with agricultural pioneers came skilled artisans, merchants and entrepreneurs, portrait painters, cabinet makers, and silversmiths. By the second half of the 1780s, craftsmen were

already producing fine inlaid mahogany furniture and elegant silverwares, and indigenous artists were even travelling to Europe for study.

Thus Georgian Canada was much more than just a pioneer society. The larger cities, such as Halifax, Saint John, Quebec, Montreal, and Kingston grew quickly into centres of sophistication and wealth and were able to provide both the patronage and the specialized demand that enabled artists and craftsmen to flourish.

A significant part of the exhibition consists of portraits of Canada's leaders and paintings of Canadian scenes, many of them by British or American colonial artists. Many British army officers stationed in Canada also had the ability and training to produce sparkling watercolour landscapes; among the works of this genre in the exhibition is the earliest known view of Halifax, painted by Thomas Davies.

Artists and portrait subjects in the exhibition cover a wide range. Among many others, the visitor will find Allan Ramsay's opulent coronation portrait of George III and Queen Charlotte, and Sir Joshua Reynolds's portrait of Jeffrey Amherst. Other portraits on display are those of Colonel Paulus Irving by George Romney; Sir Guy Johnson by Benjamin West; William Pitt the Younger by Thomas Gainsborough; the Duke of Kent by George Dawe; John Graves Simcoe by Johann Zoffany; and the great formal portrait of George IV by Sir Thomas Lawrence.

Among the panoramic battle scenes are those showing the attack by French fireships against the British fleet off Quebec in 1759, by Samuel Scott; the death of Wolfe by Benjamin West; the death of Montgomery at Quebec by John Trumbull; and the Battle of Lake Erie by Thomas Birch—all vivid depictions of the continuing drama that was Georgian Canada.

Most of the earliest artists practising in Canada are also represented; François de Beaucourt, James Peachey, William Berczy, George Heriot, James Duncan,

BILL ROBERTSON, ROM

View of the Taking of Quebec, 13th September 1759 by Francis Swaine, London, c. 1763.

John Graves Simcoe

first lieutenant governor of Upper Canada

Printed below is an excerpt from Michael Cross's lively and colourful evocation of the Georgian era in Canada, which forms the introductory essay to the catalogue of the exhibition Georgian Canada: Conflict and Culture, 1745–1820. *The excerpt recounts some of the aspirations and activities of John Graves Simcoe as the first lieutenant governor of Upper Canada.*

Portrait of John Graves Simcoe As a Young Man, attributed to Johann Zoffany, London, 1759. Loaned by The Weir Foundation, Queenston, Ontario.

THE raw, new colony of Upper Canada was sparsely peopled by a scattering of Loyalist refugees from the former American colonies with an admixture of so-called "late Loyalists"—mostly land-seekers who had left the United States for economic rather than political reasons. And, of course, there were the Indians, notably the Mohawks, those redoubtable warriors who had fought England's wars for a century and a half and who therefore had to join the Loyalist flight from the United States. But even the ability of this fledgling colony to survive was not yet certain. In 1788 bad weather had brought the "hungry year" and the threat of mass starvation. Supplies from the military had kept the colony alive, and still in the 1790s the military was by far the most important economic factor.

Given the part played by war in the formation of Canada, it was clear that military considerations would have a central place in plans for the future. John

Graves Simcoe, appointed lieutenant governor of Upper Canada in 1792, was a soldier who still smarted at the defeat of British arms by the American rebels. And he was a visionary. Looking upon the struggling beginnings of Upper Canada, he saw enormous promise. With frenetic energy he set about creating his model colony. Dissatisfied with Newark, on the Niagara frontier, as a capital, because it was so close to the enemy, he searched for a defensible site. When his first plan for a great fortress-city on the River Thames was turned down by Guy Carleton, now Lord Dorchester, he settled on York. From the new capital he pushed out military highways: Dundas Street to the west, Yonge Street to the north, Danforth Road and the Kingston Highway to the east. The roads would focus the province on York and, as much as any other factor, would make York-Toronto the economic as well as the political capital.

All of this was part of Simcoe's design for Upper Canada. So too was his drive to people the province. He issued a proclamation, which was widely distributed in the United States, inviting land-seekers to Upper Canada. All those who would swear their loyalty to King George could receive free land in the province. (The loyalty of some who came was dubious; among those taking up grants was the executioner of Major André, the British officer who had dealt with the American traitor Benedict Arnold.)

Simcoe's plan went beyond the building of a populous and economically viable colony. His was to be a colony on the Roman model, a warrior colony. The grateful new settlers would be expected to serve in the militia. Simcoe had visions of a population of sturdy farmer-warriors, one hand on the plough, the other on the sword. The highways were constructed to facilitate the rapid movement of troops. York was to be as much a military depot as a political capital. All of this was stimulated by Simcoe's belief in the treachery of the Americans, who might launch a surprise attack at any moment.

Simcoe's planning was not simply defensive. He dreamed of a prosperous and happy Upper Canada that would be a monument to the superiority of British institutions. As such, it would be so attractive that it would drain population from the United States, fatally weakening that mad republican experiment. Its example of superior government would win back the lost American colonies by serving "to counteract, and ultimately to destroy or to disarm the spirit of democratic subversion, in the very country which gave it existence and growth". Soon the day would come when Upper Canada would be strong enough for its soldier-citizens, led by their commander, John Graves Simcoe, to launch an offensive. They would slash into the western territories of the United States and begin to dismember the American union. Perhaps, with luck, George Washington himself would be lured into the field so that Simcoe could lay to rest the rebel president's exaggerated military reputation.

Thus, while his people were still struggling with the numbing toil of carving farms from the wilds, Simcoe was carrying out, by the light of his own fervid vision, London's injunction to build a loyal and British colony. The late war, American injustice, and patriotic sacrifice were kept alive by the establishment of an honour roll. By a proclamation of 8 April 1796 Simcoe allowed all those who had "joined the Royal Standard in America, before the treaty of separation in the year 1783" to distinguish themselves by the title "United Empire Loyalist".

The morals of the pioneers were not forgotten. An earlier proclamation, on 11 April 1793, had been designed to "suppress all vice, profaneness and immorality which if not timely prevented, may justly draw down the Divine Vengeance upon Us and our Country". To this end, all of the laws made in Britian "against Blasphemy, Profaneness, Adultry [sic], Fornication, Polygamy, Incest, Profanation of the Lord's Day, Swearing and Drunkenness" were declared to be in force in Upper Canada.

Simcoe's enthusiams swelled into delusions. By the time he left Upper Canada in 1796 he had profoundly affected the colony with his highways, his capital, and his settlement policy. Even he could see by then, however, that the United States was not about to collapse and that Upper Canada was going to be a colony of settlement, not a military colony on the Roman model.

Portrait of Colonel William Jarvis and His Son Samuel, attributed to The Reverend Matthew William Peters, London, c. 1791. In 1792, Jarvis came to Upper Canada with Simcoe as the first secretary of the province, a position he occupied until his death in 1817.

BILL ROBERTSON, ROM

GEORGIAN CANADA
Conflict & Culture

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BILL ROBERTSON, ROM

Sofa table made of cherry and maple, Canadian, Upper Canada, Napanee area, c. 1810–20.

Opposite page: Tea service marked by Salomon Marion, Montreal, c. 1820. Loaned by the National Gallery of Canada, Henry Birks Collection of Canadian Silver.

and Robert Field. All told, the exhibition will include the largest assemblage ever presented in Canada of works by the greatest English, American, and Canadian artists of the 18th and early 19th centuries.

Because of the pervasive influence of British and American taste and fashion on British North American society in Georgian times, the exhibition includes many examples of the fine furniture and silverware of that elegant period. Ranging from an ornate carved mahogany work-table and a rococo silver teapot that belonged to Queen Charlotte, to a graceful Boston bombé secretary desk brought to Canada by a Loyalist, together with several pieces of Paul Revere's silver work, these artifacts are among the finest examples of the decorative arts of the Georgian era and provided the designs followed by Canadian craftsmen in developing their own skills.

Logistically, "Georgian Canada: Conflict and Culture" is perhaps the most complex exhibition ever organized by the ROM. Development of the project began in October 1981 along with the beginning of plans for the Ontario Bicentennial, and with confirmation of a generous grant from the Ontario Ministry of Citizenship and Culture towards the cost of the exhibition. Research and the selection of the articles to be displayed began in early 1982. In addition to the articles from the Museum's own collections, the treasures on display will include approximately one hundred and eighty items from sixty different lenders in Britain, Ireland, the United States, and Canada itself. Among the lenders is Her Majesty The Queen, who is also Patron of the exhibition.

Some of the pieces in the exhibition are very large, or very fragile, or both, and require special treatment or environmental conditions. Several of the lenders have undertaken special conservation work on pieces lent for the exhibition and a number of the ROM's own possessions have been restored specifically for the occasion.

Because of the diverse sources of the articles on display, the exhibition will not be able to travel. It will be seen at the ROM only, from 7 June to 21 October 1984.

Donald Webster joined the ROM *staff in 1966 as curator of the Canadiana Department. He is cross-appointed to the University of Toronto as associate professor, History of Art. He has published numerous books and articles on Canadian ceramics and furniture and has travelled throughout eastern Canada on archaeological and research projects.*

In 1981 Mr. Webster was appointed to develop the Ontario Bicentennial exhibition Georgian Canada: Conflict and Culture *and its catalogue.*

Sansovino's Loggetta

Focal point of Venetian grandeur

K. Corey Keeble

Opposite page: The piazzetta adjoining Venice's Piazza di San Marco with, on the left, the Doge's palace (Palazzo Ducale) and, on the right, Sansovino's Libreria. The two 12th-century columns support, left, the Lion of St Mark and, right, a statue of St Theodore.

Sansovino's Zecca (left) and Libreria (right) seen from the Grand Canal.

Sansovino's Palazzo Corner della Ca'Grande was the prototypical 16th-century Venetian palace.

JACOPO Sansovino, sculptor and architect, played a central role in bringing the style of the High Renaissance to Venice in the early years of the 16th century. Born in Florence in 1486, Jacopo was apprenticed to the sculptor Andrea Sansovino in 1502. Three years later he followed his master to Rome, where, like so many Italian sculptors before and after him, he worked for a while at restoring antique sculpture. Early 16th-century Rome was the stage on which the Grand Manner of High Renaissance style was evolved, and where Sansovino assimilated influences from the art of Bramante and Raphael. His sculptural style was acquired in both Rome and Florence. In 1511 he was back in Florence, and within a few years he was engaged in designing a model façade for the duomo that was to serve as a partial basis for later projects in Venice.

By the 1520s Sansovino's abilities as both architect and sculptor were proven. He had returned to Rome in 1518, but fled to Venice in 1527 when Rome was invaded and sacked by the troops of the Hapsburg Emperor Charles V. John Pope Hennessy has commented that in Venice Sansovino stepped into an artistic void. It was Sansovino, more than any other, who introduced into the city the classicizing style of the High Renaissance in architecture and sculpture, particularly "the classicizing ideal of integrated sculptural and architectural forms". His architectural legacy was considerable: his Palazzo Corner della Ca'Grande on the Grand Canal, dating from the 1530s, provided a standard model for the Venetian palazzo that was imitated down to the 18th century. His sculptural influence contributed to the formation of a Venetian style that continued through his successors and imitators into the early years of the 17th century.

Sansovino's chief commissions in Venice, both architectural and sculptural, were centred on the Basilica di San Marco and its immediate environs. It was he who gave the Piazza di San Marco and the piazzetta that fronts the Doge's palace the form and definition they bear to this day. To the west of the Doge's palace, on the other side of the piazzetta leading to the Grand Canal he built the Libreria, begun in 1573, and the Zecca (Mint) adjoining it. On the south side of the Piazza di San Marco, he moved the façades of the buildings farther south, thus establishing the campanile as a free-standing structure.

Sansovino's architectural additions and changes to the piazza and piazzetta are linked by a small structure, the Loggetta, which he added to the base of the campanile. The Loggetta also integrates Sansovino's architecture visually with

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Three of Sansovino's bronzes that flank the arched openings of the Loggetta's façade. Left to right: Apollo, Peace, Mercury.

the basilica and the Doge's palace. In this sense it has an important scenographic function, unifying the whole architectural complex of the area around San Marco. Beyond this, however, it also served a highly important symbolic purpose as a declaration of the power and virtue of the Venetian republic.

The Loggetta was planned in 1537 as an assembly room for state councils—the Ridotto dei Nobili; it was also used as a reviewing stand on state occasions. It replaced a temporary structure that had stood for untold decades at the foot of the campanile. Though of small size, it was intended to convey an impression of richness and brilliance. The structure assumed the form of a triumphal arch with free-standing columns along the front. The design owes a debt to Sangallo's project for the façade of the church of San Lorenzo in Florence and also to Sansovino's own model for the façade of the Florentine duomo. The Loggetta was composed of brick faced with sculptural reliefs of white Istrian stone, and polychrome marbles: red Verona marble for framing elements; grey Carrara marble for pilasters, capitals, and frieze; dark green marble (known as *verde antica*) as a framing device between niches and pilasters; and finally Oriental marbles for the columns along the façade.

Sansovino's choice of form and colour were part of a carefully coordinated plan. The red marble of the Loggetta harmonized with the red brick of the campanile, with the red brick paving of the piazza, and with touches of red in both the façade of the adjoining Doge's palace and its gateway, the Porta della Carta. The white and grey stone of the Loggetta complemented Sansovino's new Libreria, the basilica di San Marco, the base of the clock tower at the north end of the piazza adjacent to the church, and the basilica itself. Besides integrating the forms around the piazza and piazzeta, Sansovino's polychromy in the Loggetta also established a symbolic link between Venice's past and present—the past as represented by the basilica and Doge's palace, the present by the complex of the buildings of the Libreria and Zecca.

The Loggetta is so placed that it is also the focus of the view down the staircase of the Arca Foscari and Porta della Carta, the route by which the Venetian

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The façade of the Doge's palace fronting the piazzetta. On the right, the northern end of Sansovino's Loggetta can be seen, adjoining the base of the campanile.

Senate and Doge proceeded from the Doge's palace into the square outside at the time of ducal coronations and state functions. Here again, past and present were linked by an architectural metaphor: the design of the Loggetta in the form of a Roman triumphal arch was an assertion both of Venice's continuity with the traditions of imperial Rome and of her claim to equal the greatness of antiquity.

Sansovino decorated the Loggetta with a combination of carved reliefs and individual bronze statuettes. These provided amplification for the architectural forms and are an extraordinary demonstration of Sansovino's genius in combining architecture and sculpture in a united iconographic programme. At the top of the Loggetta are three reliefs, two of them by assistants of Sansovino. The

The Loggetta.

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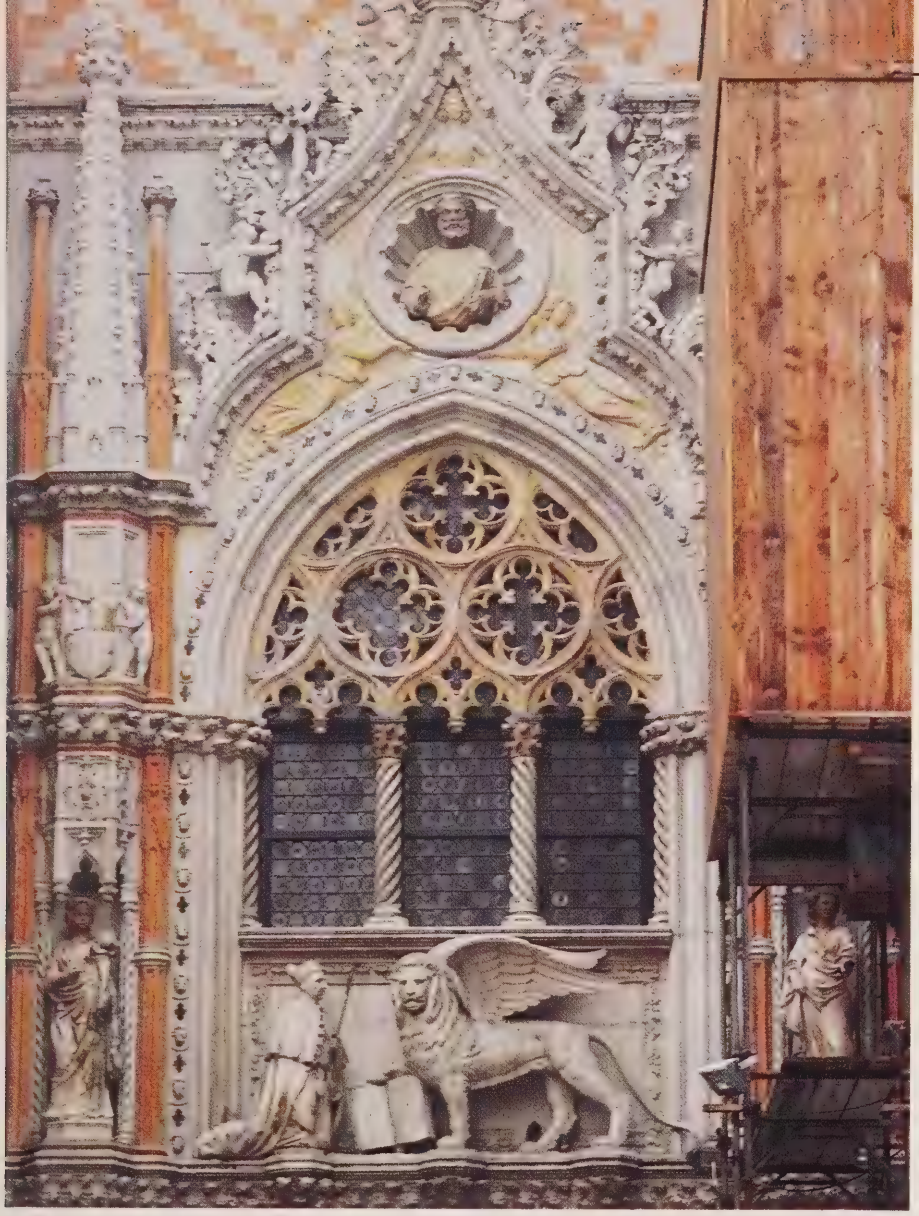

The sculpture above the Porta della Carta, ceremonial entrance to the Doge's palace, shows the Lion of St Mark. The niches on either side of the door contain figures symbolizing the cardinal virtues.

one on the left, by Tiziano Minio, depicts Jupiter as king of Crete; the one on the right, by Danese Cattaneo, shows Venus as queen and goddess of Cyprus. Both symbolize Venetian holdings in the Mediterranean, parts of an empire founded on trade and military conquest (though Venice in fact lost Cyprus to Turkey in 1571).

The central relief, by Sansovino himself, shows Venice as a personification of justice, flanked by marine deities representing the cities of the seacoasts. All are part of an iconographic plan emphasizing Venice as sovereign over land and sea. The personification of Venice as justice is symbolic of good government—by implication, good government provided by the Venetian ruling class. The allegory of good government is continued below the reliefs in a sculptural decoration consisting of four bronzes placed in niches flanking the three arched openings of the façade. In sculptural terms, these figures are among Sansovino's finest achievements in bronze, works of classic elegance and eloquence. They blend perfectly with their architectural setting, their greenish patination adding an extra element of colour to the polychromy of the architecture. The allegorical significance of the four bronzes has been spelled out in detail in a commentary by Sansovino's son, Francesco, but can be quickly summarized here.

First is the figure of Minerva who, as goddess of wisdom, personifies "the wisdom of these fathers [the rulers of Venice] which is singular and without compare in affairs of state . . ."

The central relief on the façade of the Loggetta shows Venice personified in the figure of Justice, flanked by marine deities.

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Three of the figures symbolizing cardinal virtues from the door of the Porta della Carta. Left to right: Charity, Fortitude, Temperance.

Next comes Apollo, a figure that assimilates compositional elements from the Vatican's Apollo Belvedere and has a dual symbolism: as the sun among the stars, he symbolizes Venice "which through its constitution in law, through union, and through incorrupt liberty is unique in the world"; as god of music, he is a symbol also of the harmony of good government enjoyed by the people of Venice.

The third figure, Mercury, with the head of Argus (similar to a David and Goliath group), personifies both eloquence and trade, which "have always had a place in the Republic".

Finally, there is the personification of peace, a virtue "much needed and much loved by the Republic". This was the first of a succession of similar images in bronze by the sculptors of the Veneto, including one in the ROM attributed to a successor of Sansovino, Giulio del Moro.

The iconographical programme presented by the four Loggetta bronzes is enhanced by its implicit relationship to an earlier sculptural programme executed in the Porta della Carta of the Doge's palace in the mid 1400s. Here Giovanni and Bartolommeo Bon and their workshop, who pioneered the introduction of the Early Renaissance style to Venice, had embellished the decorative Porta with figures symbolizing the cardinal virtues, prudence, charity, fortitude, and temperance, framed, like Sansovino's bronzes, by polychrome marbles. Sansovino's four bronzes add a new dimension to the symbolism of the statues of the Porta della Carta, proclaiming the continuity of the historic pattern of the life of Venice and its citizens, the honourable tradition rooted deep in the Venetian past, and values of eternal validity.

The Loggetta was a carefully designed implement of state policy, a strikingly dramatic representation of the "myth of Venice", showing forth Venice's own image of herself as the perfect republic, and of the Piazza San Marco as the heart of Venetian government—of Venice herself. In its blend of architecture and sculpture, in its visual splendour, it is the perfect monument, not only to the republic that commissioned it, but to the genius of its creator, Jacopo Sansovino.

K. Corey Keeble is associate curator in the European Department of the ROM. After receiving his undergraduate degree in English and history from United College (now the University of Winnipeg), he spent two years on postgraduate work at the Courtauld Institute of the University of London, England. Although interested in 15th- and 16th-century armour and German Late Gothic panel painting, Mr. Keeble now concentrates his studies on Renaissance and Baroque bronze statuettes and terracottas.

Minoan Kommos

A harbour town of ancient Crete

Joseph W. Shaw

ACCORDING to later Greek legend, the island of Crete was ruled for a time by the three brothers Minos, Sarpedon, and Rhadamanthos, sons of Zeus and the Phoenician princess Europa. Minos perished during a trip of vengeance to Sicily; Sarpedon became a king in Lycia, only to die at the battle of Troy; Rhadamanthos, although wise as a law-giver, killed a kinsman and fled to Boeotia on the mainland of Greece, never to return. Minos and Rhadamanthos became judges of the underworld.

Minos was known in antiquity as king of Knossos. Thus Sir Arthur Evans, who discovered and first made known the remains of the palace at Knossos, thought the palace to have been that of Minos himself. No legends associate either of his brothers with known palace sites, but Rhadamanthos was rather closely associated with Mount Ida and Gortyn, both of which are near the palace discovered at Phaistos, in the south of the island, by the great Italian excavator Federico Halbherr.

The translation of the Linear B tablets in recent decades has helped us somewhat with Cretan place names, such as Knossos (ko-no-so); but so far there is no reference to a "Minos". Among the things that we would like to know is whether the name represented a particularly successful individual or a dynasty, or was perhaps a title during some part of the six hundred years for which the palace was in use. We cannot be sure of the designation of Phaistos in the Linear B tablets, but it is probably *pa-i-to*, fairly far from its later equivalent in Greek. We do not even know the ancient name for Hagia Triada, due west of Phaistos, nor for Kommos, southwest of Hagia Triada and on the shore of the Libyan Sea.

When the excavation sponsored jointly by the Royal Ontario Museum and the University of Toronto began in 1976 at Kommos, a site first pointed out by Sir Arthur Evans in 1924, we were therefore particularly interested in discovering whether the Minoan remains were sufficient to designate a second major Minoan site in the Phaistian sphere of influence. One result of our work, as reported by my wife and myself in *Rotunda* 14:1 (Spring, 1981), was the discovery, below the deep layer of sand covering the southern part of the site, of a post-Minoan Greek sanctuary (ca 950 B.C.—A.D. 150). In its final stage it featured four rectangular altars in the centre of a court that was bordered on two adjoining sides by various buildings; one of these was a temple with a hearth and cult statue in its interior. As we excavated, we found that the temple rested on two predecessors, the earliest of which, although only partially preserved and incompletely excavated by us, is the earliest Iron Age temple discovered on Crete. The second temple, open on the east, featured benches and hearths in its interior. Its most interesting feature, however, was a small shrine consisting of three stone pillars socketed into a large block, the top of which was set at floor level. We have concluded that the form of the pillars derives from the Phoenicians who were travelling to and from their western colonies when the temple

Opposite page: The Kommos site looking northwest. On the hilltop and hillside are Minoan houses, with the later Greek sanctuary in the centre foreground. Visible on the left is a temple with an adjoining room; on the right, a round sanctuary structure.

J.W. SHAW

The southern part of the site, with its many levels. In the foreground are Minoan structures of the time of building *T*; above them are buildings of the Greek sanctuary including, at centre, the temple.

was built (9th–8th centuries B.C.). The similarity between the appearance of these pillars and those shown on Phoenician reliefs, together with some of the small finds made within the temple, are convincing evidence that the Phoenicians themselves played a major part in the building of the temple. If so, the little shrine constitutes permanent, constructed evidence of their passage, a unique discovery so far in the Aegean area.

The earlier, Minoan remains, the original aim of our investigation, extend on a much vaster scale throughout the Kommos area, running at least a kilometre

J.W. SHAW

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The excavation foreman, George Beladakis, standing in the doorway of building *J* and looking out onto the east-west Minoan road. Partly restored and supported on the western end, seen in the foreground, the road continues eastward below the Greek temple which also has been supported by a modern wall.

along the shore. The Greek sanctuary, then far from settled areas, covered only a fraction of the space occupied by its Minoan predecessors. The Minoan buildings, furthermore, differ in both kind and scale from the Greek. On a hillside and hilltop to the north, for instance, there is a series of houses of the Late Middle and Late Minoan periods (ca 1700–1250 B.C.). Most of these are four- to ten-room houses, single-storeyed and slab-built, separated from each other by narrow paved lanes. These have been examined carefully for what they have to tell us about Minoan living habits—or, as some would have it, "domestic economy"—as revealed by room features such as hearths, potstands, querns, and tools, as well as by the remains of food such as carbonized seeds and bone.

South of the houses we have discovered a major feature of the Minoan site, a broad east-west road. Averaging 2.7 m in width, it inclines downwards to the north where there is a channel to drain run-off water; it also inclines gently down towards the sea on the west. The road is paved with large, irregular limestone slabs set at one place directly into bedrock. We have now traced the road some seventy metres to the east, and I remain convinced that it will, after branching off in various directions, lead directly to the Palace of Phaistos. "All

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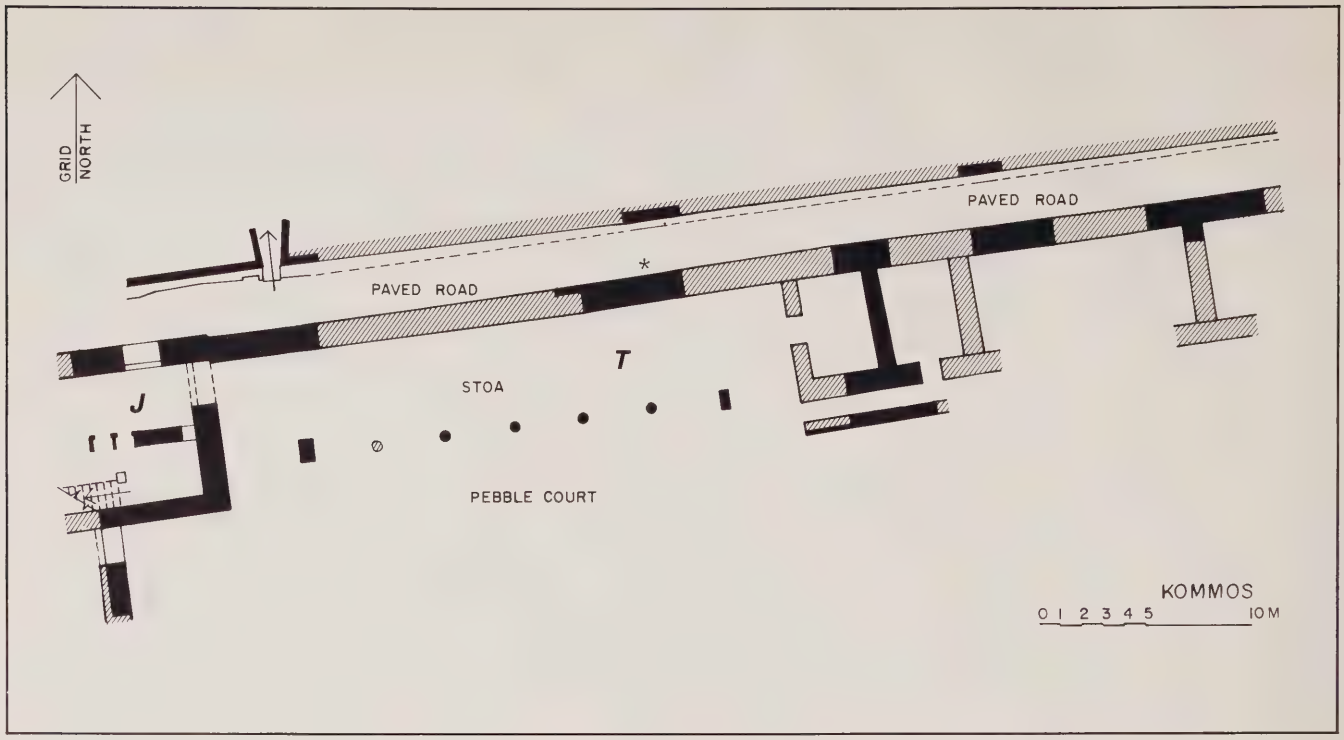
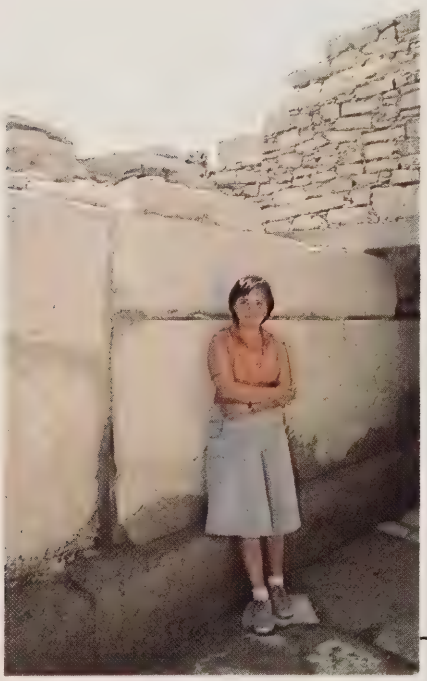


GIULIANA BIANCO

roads'' in the area may have led to Phaistos in Minoan times, but few could have begun as monumentally as this one, for the evidence shows now that Kommos was Phaistos's chief (but not only) outlet to the sea—its *epineion* as the later Greeks would have called it. (Matala, to the south of Kommos, was the *epineion* of Phaistos and, later, of Gortyn during the Greek period.)

Kommos's role as a major port of entry to Crete is evidenced indirectly by a series of monumental buildings that we have gradually discovered south of the great east-west road. These formed a great façade bordering the road for at least fifty metres. The blocks of the wall, made to impress, are enormous; some of them are the largest known in Minoan structures, the one illustrated being 0.94 m high, 3.44 m long, and 0.35 m (average) thick, and weighing perhaps two and a half tonnes. As in the great western public courts of the Minoan palaces at Knossos, Phaistos, and Mallia, on one side the main part of the wall rested upon a socle, or projected base, which could also have served as a raised bench—always a shaded one at Kommos since it runs along the north face of a high wall. The upper part of the wall, above the great squared (ashlar) blocks, was probably composed of smaller slabs set within a framework of vertical and horizontal wooden beams; there may have been windows at intervals. The wall would have been capped by a flat, slightly projected roof.

The author's wife, Professor Maria Shaw, standing on the Minoan road in front of *T*'s façade. Her location is shown at * in the diagram above.



J.W. SHAW

The façade forms the northern wall of what appears at the moment to be two buildings, one much larger than the other. The smaller one, dubbed *J*, was first revealed in 1979 and subsequently completely cleared. Unfortunately, perhaps as much as half of it has been lost to the encroachments of the sea on the west. Soundings next to *J*'s wall have shown that it was built during a period of Minoan affluence, Late Minoan I, ca 1600–1450 B.C. During this primary period of use it was entered through a wide doorway directly from the road. A well-worn threshold slab and enormous floor slabs show the room to have been a busy one, and jamb bases to the south indicate a closed area within which there was a private stairway leading to an upper floor. Little was found in the building's interior to indicate its use, but there is general agreement that it was not a house and that it probably served the adjacent harbour.

The most recent surprise in the excavation here, below the level of the Greek sanctuary, has not been *J* but, rather, the ashlar building that adjoins it and extends at least fifty metres further to the east. This we have dubbed *T*.

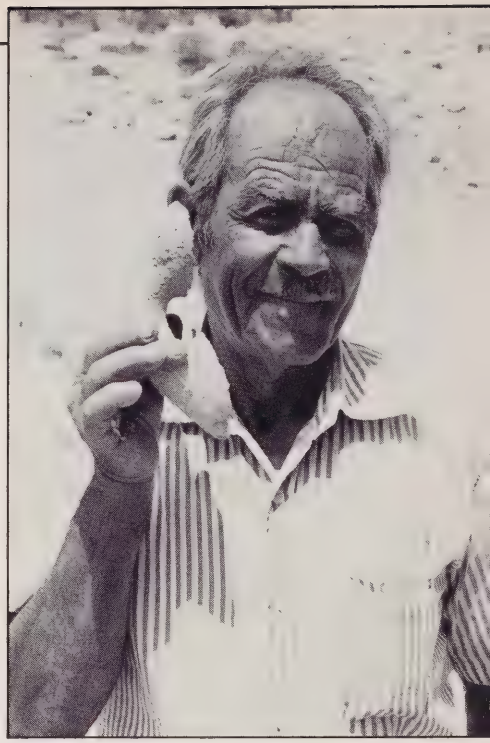
Of *T*'s interior, we have had only a few exciting glimpses. One reason for our slow progress is that we usually must first excavate patiently down through

more than two metres of stratified Greek levels, and then Minoan rubble, in order to reach Minoan floor level. As a result we have often recalled with nostalgia the Minoan houses on the hilltop where a trench would require only a week or two to complete rather than a full month, since there the floor levels are usually less than a metre below the surface. Moreover, since we are often excavating next to sanctuary structures on the upper (Greek) level, we must be careful to support them while we excavate alongside.

Another delaying factor has been the enormous amount of collapsed wall blocks found in dense masses within rooms, usually interior rooms. The blocks first appear a bit below the wall stubs, about two metres above the floors, and continue down to the floors themselves. In a five-by-five metre trench, therefore, some thirty to fifty cubic metres of stone must be hoisted out by hand, and that is tiring, time-consuming work.

In the spring of 1983, in order to remove the very large façade blocks occasionally found fallen on the floors and elsewhere, I bought in Athens a shiny, fancy steel block-and-tackle rig. My foreman, George Beladakis, however, introduced a new method which showed that his feet were more firmly in the 20th century than mine. First, the front lifter that we use for lifting sand, rubble, and earth from the excavation area was brought up to the trench edge so that its toothed scoop projected out and over the block below. (Fortunately, during the summer our scarps are dry and stable.) Then a very thick rope was fastened around the block and the scoop's teeth, and slowly the great block, often spinning slowly, was raised high in the air above the trench. When the block was clear of the trench, the front lifter was backed up so that the block could be lowered onto the upper ground level in front of the machine. At this point the rope was retied, and the block was then lifted once again to be transported either to the stone pile from which we extract blocks and slabs for wall building or to a special "graveyard" where unusual architectural pieces are being stored, after labelling, for future study.

On the west, we found that *T* faces south upon an enormous, open (and therefore empty) court twenty-eight metres wide and at least eighteen metres long, north to south, accessible from the southern part of *J* by way of a wide threshold. The court itself was paved with a thick layer of bluish-black sea



J.W. SHA

The excavation guard discovers a resemblance between a modern telecommunications device and the handle of a large storage jar.

STEVEN SHUBERT

The author examines the central column base of the stoa of building *T*.

CAP SEASE

Fragments of a painted plaster frieze from building *T*.

pebbles, brought no doubt from the neighbouring shore and set in a bed of lime. Looking north towards the road from midway across the court, one would have seen in Minoan times an extensive colonnade, fronting a stoa, consisting of five columns set at intervals (centre-to-centre) of 3.27 m between two pillars. Unfortunately, only the bases of the columns and their foundations are preserved; the bases are great discs of limestone about 0.51 m in diameter set 0.3 m above floor level. The columns themselves were of wood and may have been painted—red and black were favourite colours. In a civic building such as *T*, there is reason to believe that the columns had elaborate capitals with bulging, cushionlike *echini* below rectangular *abaci*. In turn these rested upon and were probably dowelled into long, rounded shafts which, unlike the later Greek columns, tapered downwards so that they became thinner as they approached the ground. In the stoa at Kommos they were probably about three to three and a half metres high, and helped support a ceiling which began at *J* on the west and ended near the end of the court on the east, some twenty-eight metres away. On the north, of course, it was supported by the great ashlar wall next to the road. The stoa was about 5.15 m deep. Its floor, of tamped grey clay, was largely empty of finds at the one point tested.

Thus *J* was bordered by a stoa that is part of *T* and faces south upon a court. *T*, however, is much larger than the stoa, extending perhaps thirty metres further to the east, beyond the court. There the Minoan levels are largely unknown, as they still lie deep beneath extremely thick later levels of sand and earth. There is some reason to believe that the spaces to be found there are largely interior rooms, rather than courts. The only place actually sampled, just east of the stoa, produced parts of two interior rooms. Within the western one, collapsed above the clay floor and presumably fallen from the neighbouring wall, was a multi-coloured band of wallpainting, with black and grey as well as brilliant red and blue upon a white ground. Here, we think, is a suggestion of

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TIMOTHY DEVINNEY

Conservator Cap Sease piecing together the frieze fragments.

what we may find in neighbouring rooms of the same building.

Our glimpses of *T*, therefore, suffice to assure us that here we have an impressively large, important building that is palatial in conception and workmanship, but which, as I have argued elsewhere, is probably not a canonical Minoan palace. The argument is strengthened by the discrepancy in scale between the *J*/*T* complex and the houses to the north, by the location of the two ashlar buildings next to the shore of a harbour, and by the proximity of Phaistos with its elaborate palace set within a large town.

In the future there will be many other problems to resolve or, at least, to explore in connection with these great ashlar buildings next to the shore, mute evidence of the massive building projects for which the Minoans are well known. One such problem concerns chronology, for *T* and *J* are somewhat of an anomaly when one compares their early history with that of certain other sites. For instance, in Late Minoan Ib, about 1450 B.C., the luxurious villas of Hagia Triada to the north of Kommos were destroyed, burnt along with much of their contents although their inhabitants had sufficient warning to flee. Similar catastrophes took place at the sites of many other palaces and houses. Some have attributed them to human agency, usually to an invading band of Mycenaeans from the Greek mainland; others believe that they were the effects of the explosion of the volcano of Thera, not far north of Crete.

At Kommos, however, there is no sign of a conflagration within either the houses or the ashlar buildings. Instead, as far as one can see, the houses were continuously occupied during LM I (ca 1600–1450 B.C.) and the immediately succeeding periods. However, we cannot be sure; the houses might have been deserted for as much as a decade without leaving discernible evidence among the remains, even during a period such as this when succeeding ceramic styles are defined perhaps better than for any other period of Minoan cultural history.

Our *T* and *J* raise some questions that are of regional interest. There are other questions, however, of broader concern. For instance, to what extent do our palatial harbourside buildings lend credence to the belief that the Minoans traded abroad extensively? Also, plentiful sherds of Cypriot and Italiot ware in the post-LM I levels tend to refute theories that Crete was quite isolated from neighbouring lands during that particular period. Further excavation and research will certainly help us in the process of trying to answer, or at least to consider with some care, such questions. No doubt others—archaeologists, historians, philologists—will also involve themselves in this exciting quest.

Joseph W. Shaw, FSA, is professor in the Department of Fine Art at the University of Toronto and research associate at the ROM. For some years he was employed as excavation architect at numerous sites in Greece. His present specialty is Bronze Age Aegean architecture and art, but he maintains an active interest in other aspects of antiquity in the Mediterranean, including harbour works and temple development and construction, as well as in the archaeological techniques of survey and excavation underwater.

His wife, Maria, is also deeply involved in the Kommos project; she teaches at Scarborough College.

The first draft of this article was written at Wellesley Hospital, and the article is dedicated to the doctors and nurses there.

Tobacco in China

Golden-thread-smoke and bottles of snuff

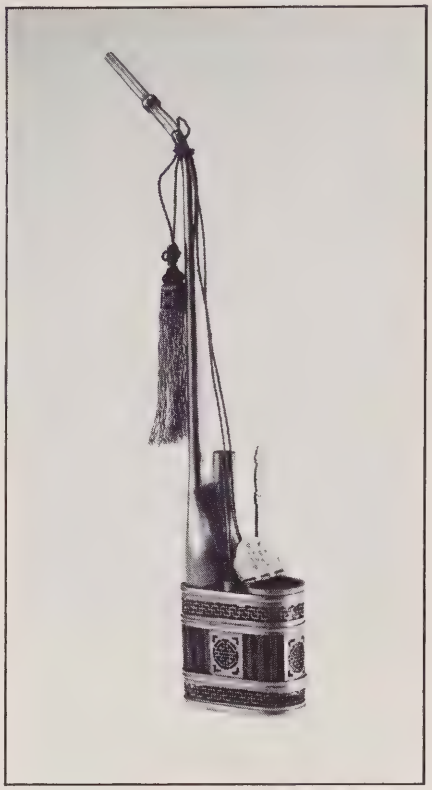
Sara Irwin

A group of snuff bottles all made in the 19th or early 20th century. From left to right: hair crystal with glass stopper (h. 9.3 cm), the George Crofts collection; glass with single carved glass overlay in a floral design (h. 8.6 cm), anonymous gift; coral with carved floral decoration (h. 5.2 cm), anonymous gift; turquoise matrix (h. 5.2 cm); amber with low relief carving of lotus flowers (h. 4.7 cm).

IN the Far Eastern collections of the Royal Ontario Museum are a number of small decorative bottles made from a wide variety of materials ranging from jade to dried gourd. These bottles were used in China for holding snuff (finely ground tobacco).

Both the Portuguese and the Spanish appear to have had a hand in the introduction to the Far East of tobacco and its uses, which were brought from America, via Europe, by traders and missionaries. The Portuguese almost certainly took the plant to Japan. How it got to China is not quite so clear. The Portuguese were the first Europeans to reach Chinese waters in the early 16th century, though they were not allowed to establish a trading station on Chinese soil until 1557. The obvious way for the tobacco plant to have reached China, then, was by way of the Portuguese traders in Macao, but, according to Chinese sources, this is not what happened.

The Spanish, anxious to get in on the lucrative Far Eastern trade, established themselves in the Philippines in 1565. Before their arrival, Chinese trading junks had been visiting the Philippines for many years, and a brisk trade between the Spanish and the Chinese soon developed—Chinese silk for Mexican silver. It was probably during their visits to Spanish settlements in the Philippines that the Chinese merchants became acquainted with tobacco, and they probably took some seeds and leaves back to China. This supposition is supported by some early 17th-century references to tobacco and smoking in China. A poet and essayist who lived in the reign of the Ming Dynasty Emperor Wanli (1573–1620) stated that the seeds were brought back from the island of Luzon in the Philippines. He also gave a description of smoking: "You take fire and light one end and put the other in your mouth. The smoke goes down your throat through the pipe. It can make one tipsy . . . It is commonly called golden-thread-smoke."



Pewter water pipe (h. 39 cm). The Chinese water pipe is based on the same principle as the hookah; the smoke is drawn through water for cooling before being inhaled.

A late 19th-century photograph taken in China of a pedlar with a long tobacco pipe.

One of the most interesting early accounts of tobacco-smoking in China is found in the writings of a physician named Zhang Jianbin, a native of Zhejiang Province who spent most of his working life in and around the capital, Beijing. When he retired in 1620, he returned to Zhejiang and wrote a book that listed every known disease and cure. In it he mentions the use of tobacco, stating that it was cultivated in Fujian and Guangdong provinces in the south of China. He says that he was at first doubtful about the effects of smoking, but on reflection he felt it was useful for some medical purposes, such as dispelling colds, reduc-

Yellow glass snuff bottle with carved decoration of stylized archaistic dragons, probably a product of the Imperial workshops in Beijing during the latter part of the 18th century (h. 8.8 cm). George Crofts Collection.

ing swelling, and controlling malaria. He gave the following reason for his view: "When the Chinese army penetrated the region (of Yunnan in the southwest) and suffered from malaria, all except one battalion became seriously ill. It turned out that those who seemed to be immune from the disease had the habit of using tobacco."

Even though the initial reaction in China to smoking appears to have been favourable, it was not long before Imperial edicts began to be issued forbidding its use. Such edicts were issued in 1637 and 1638, but the originals have not survived. According to a Japanese-Chinese encyclopedia printed in 1712, the 1638 edict stated that anyone caught selling tobacco would be decapitated. In a proclamation issued by the Board of Revenue on 26 July 1639 at the Manchu court in Mukden (modern Shenyang), Manchuria, written in both Manchu and Chinese, the punishments decreed for using, selling, or growing tobacco included fines and beatings; slaves who informed on their masters would be granted their freedom.

About this time, doubts concerning the beneficial effects of smoking were being voiced. A Korean official wrote: "He who smokes for a long time realizes its harmful and disadvantageous effects, but when one wishes to quit smoking, then one finally cannot do it; that is why it is called witch-weed."

In a book printed in 1664, a Chinese scholar made the following observation: "It can drive away rheumatism and break up a cold, but if one continually (smokes) one's lungs will be dried up and can be cured by no medicines." These misgivings and official efforts to ban smoking seem to have had little effect. A Jesuit priest who was at the court in Beijing from 1660 to 1663 recorded: "They take no tobacco in powder, but in smoke. The 'Tartars' and the 'Chinese', the men and the women, are great takers of tobacco. . ."

Unlike smoking, the taking of snuff was accepted at the court without reservation. An account written in 1705 by a famous Qing Dynasty (1644–1911)

A rare green garnet, perhaps more rare than an emerald, if not quite as extravagant.

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scholar leaves no doubt about this. "The country of Luzon (Philippines) produces a leaf for smoking called 'tobacco' which is made into snuff, which is said to be able to clear the eyes and, what is more, has the property of banishing infection." Although this is one of the first Chinese references to snuff, there is evidence of its use in China before the 18th century. Snuff boxes and tobacco were included in gifts presented to the Emperor Kangxi in 1670 by a Portuguese ambassador.

In 1684 Kangxi visited Nanking during one of his southern tours and accepted a gift of snuff from European missionaries. He apparently gave the other gifts back and kept only the snuff, so he must have known what it was. Further evidence is supplied by some small metal bottles that date to the reign of the Emperor Shunzhi (1644–1661). It is generally believed that they were used as snuff bottles.

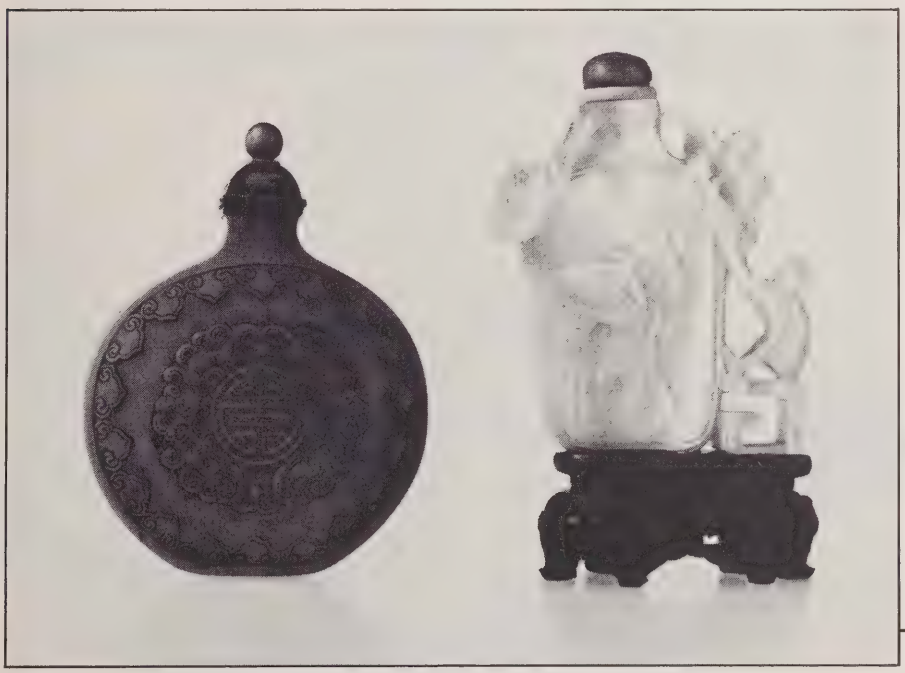
The first recorded evidence for the manufacture of snuff bottles dates from 1705:

> Glass bottles of all and every shape and colour are made to contain it (snuff). The colours are red, purple, yellow, white, black, and green; the white is like crystal and the red like fire. Things of great delight. There is an ivory spoon which is returned to the flask after snuffing. They are all manufactured within the palace. Imitations are made by the common people, but they never attain the standard of the original.

There are several recorded gifts of snuff and bottles to and from the emperors during the 18th century, and stories about collections of snuff bottles amassed by corrupt officials. Judging from contemporary references, the habit of snuff-taking did not spread much beyond court circles until the end of the century. A Jesuit, Father Amiot, writing in 1774, said, "Snuff is hardly taken outside Peking." Another European visitor to China in the middle of the 18th century stated: "Between meals they use tea, preserves, betel, and tobacco, which is quite fine like snuff and smoked in a brass pipe by both sexes." In 1793 Lord Macartney, in the description of his embassy to China observed: "They also take snuff, mostly Brazil, but in small quantities, not in that beastly profusion which is often practised in England, even by some of our fine ladies." The number of existing 19th-century snuff bottles testifies to the popularity of snuff throughout the century, but with the fall of the Qing Dynasty in 1911, the habit seems to have died out.

The majority of bottles in the ROM collection date from the 19th century. There are some 18th-century examples, but it is very difficult to securely date a bottle earlier than 1800 unless it has an indisputable reign mark. The history of the snuff-bottle collection goes back to the early years of the Museum. The first

Rock crystal snuff bottle painted in the interior with a continuous scene of fish among lotus flowers (h. 5.2 cm). Signed Meng Zishou; dated 1908. The art of interior painting seems to have begun during the early part of the 19th century and is still practised today. The artist uses an assortment of specially shaped narrow bamboo pens.



Left: Bamboo snuff bottle in the shape of a moon vase with a finely carved design on both sides showing bats surrounding a *Shou* character and enclosed in a scrolling border (h. 5.8 cm). The *Shou* character and bats are symbols of good fortune and long life. Anonymous gift. *Right:* Mother-of-pearl snuff bottle with carved relief decoration of a monkey and a bat; in low relief on the reverse side are a squirrel, a fruit vine, and a bat with a ribboned disc (h. 5.6 cm).

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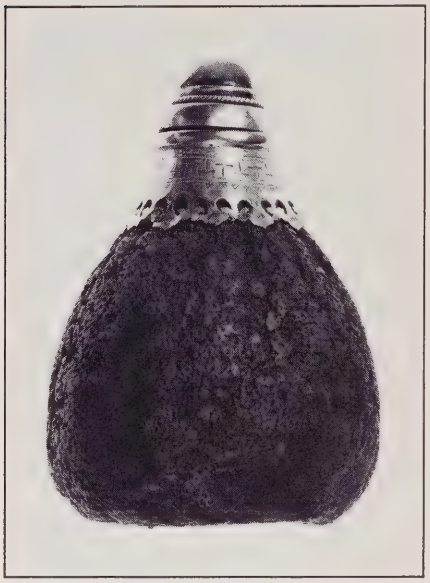
Snuff bottle decorated in multi-coloured enamels with a continuous scene of children playing in a garden (h. 5 cm). Possibly late 18th century; George Crofts collection.



Snuff bottle made from dried tangerine skin with a silver mount at the mouth (h. 6.4 cm).

bottle, purchased in 1908, is a small turquoise matrix bottle acquired along with some other Chinese objects from a dealer in London, England. During the next few years more bottles were added to the collection. In 1918 snuff bottles were among a shipment of Chinese artifacts from George Crofts, a fur merchant who had developed an interest in Chinese art and was of great assistance in the building up of the ROM's Far Eastern collections. In his final shipment before leaving China in 1922, Crofts sent a number of snuff bottles that were apparently part of his personal collection. No more bottles were added to the collection until the 1970s, when a loan from the Ontario Heritage Foundation was received.

During the last ten years the quality of the collection has been greatly improved by a number of generous gifts and bequests. One of the more unusual bottles in the collection is a dried tangerine skin. There are some fine amber and good jade and quartz examples; but perhaps the most visually interesting are those of enamelled copper and those with painted interiors. There are now more than three hundred bottles. However, as with all the collections, there is room for improvement.

Sara Irwin has worked in the ROM *since 1967. Before coming to Canada in 1965, she was an assistant to the director of the British School in Rome. Now a technician in the Far Eastern Department, she has worked on various parts of the Chinese collections, particularly the Early Bronze Age material and, in recent years, the late minor decorative arts, which include snuff bottles.*

The European Gallery

K. Corey Keeble
Associate Curator
European Department

BILL ROBERTSON, ROM

Istrian stone sculpture of the Madonna and Child, c. 1420–1430.

AS a first stage towards the full reopening of the European Department's collections, a temporary exhibition of Late Medieval and Renaissance applied arts and sculpture has been installed in the third-floor rotunda. The exhibition is in part an experiment, the results of which will be applied in the European galleries now in preparation on the third floor of the Museum's east wing. Meanwhile, it affords visitors an opportunity to acquaint or re-acquaint themselves with a selection of artifacts from these popular collections.

The material on display has been chosen to illustrate the period of transition from the Middle Ages to the Renaissance. At the entrance is an Istrian stone sculpture of the Madonna and Child from the first half of the 15th century. Originally attributed to Niccolo Lamberti (1370–1451), who left Florence in 1416 to work in and around Venice, the sculpture is now believed to be the work of Niccolo's son Pietro. Combining the objective naturalism typical of Florentine sculpture of the early Renaissance with the elegant, swaying Late

Above: Ivory Madonna and Child, French 14th century. Statuettes of this type primarily served a religious function as devotional images.

Above left: Bronze plaquette of the Entombment, Italian, early 14th century. The subject matter of this plaquette is carried over from the Medieval Christian tradition, but its classical style is deliberately evocative of the Roman tradition in sculpture.

Small bronze copies of classical sculptures like this Spinario (16th century) were prized by Renaissance connoisseurs and intended as art objects for private collecting.

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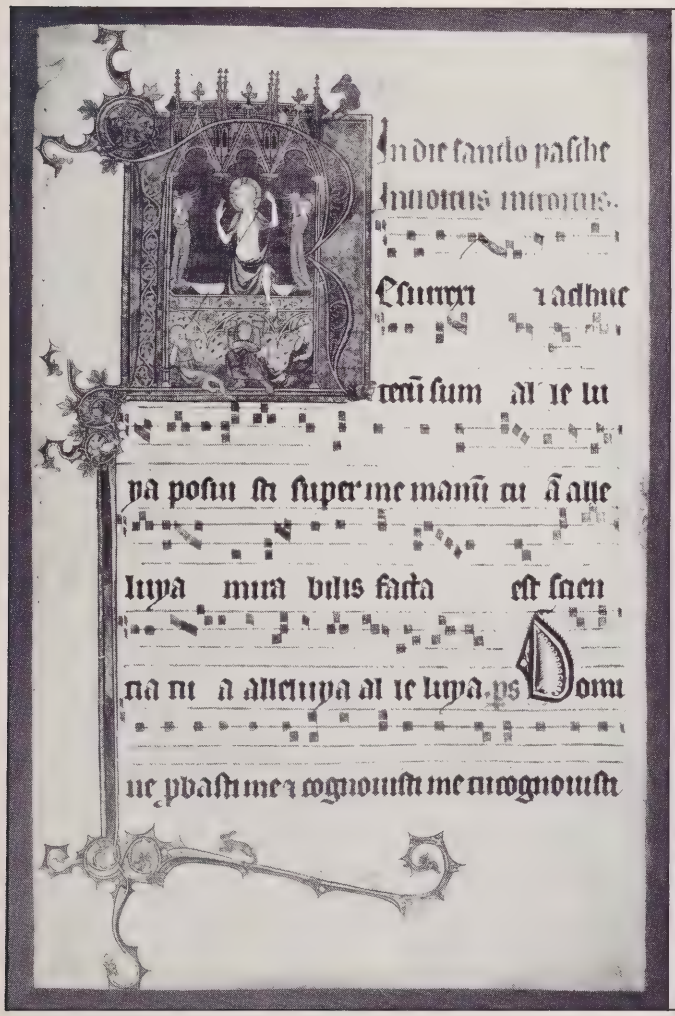
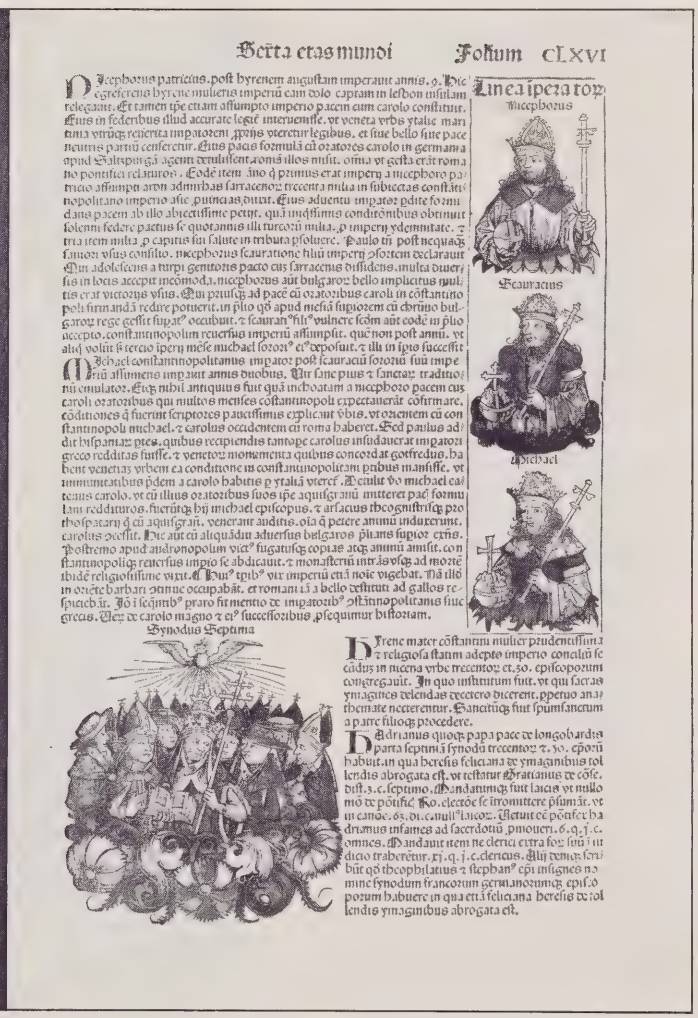
Gothic forms retained by Venetian sculpture almost to the mid-15th century, it is the perfect symbol of the transition we are attempting to illustrate.

Directly behind the Lamberti Madonna are three crucifix figures in bronze, representing phases of the stylistic development of the treatment of the human figure in sculpture from the 12th to the 16th century. The earliest of the three, probably of Rhenish origin, shows a Christ serene, aloof from human emotion, in the deliberately stylized, non-naturalistic manner of the Romanesque phase of medieval art. It is contrasted with a late 15th-century South German crucifix figure belonging to the Late Gothic period of sculpture and architecture, in which the suffering of Christ on the cross is emphasized. The artistic change reflects the theological change in which the dual nature of Christ, as both human and divine, gained recognition.

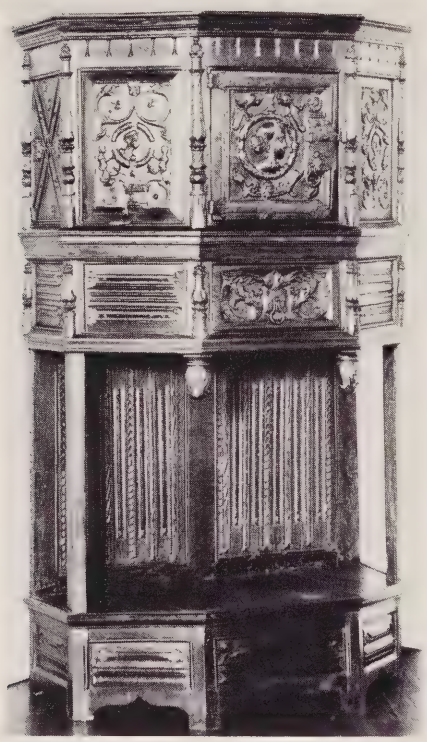
In the third crucifix figure, the greater naturalism of Renaissance sculpture, gained by the emulation of Antique models and the objective study of nature, is evident. The figure derives from a model by Giovanni Bologna (1529–1608) and testifies to the nature of Renaissance sculptural convention and to the tremendous impact of Italian art on the rest of Europe.

Immediately beyond the entrance to the rotunda two more sculptures of the Madonna and Child represent the Romanesque and Gothic phases of medieval sculpture. A third sculpture, a stucco relief deriving from a lost original by Luca Della Robbia (1399–1482), is a characteristic product of the Florentine Quattrocento. Though in stylistic sequence it would come last of the three, in chronological sequence it is earlier than the Gothic Madonna, an eastern French or Netherlandish wood-carving dated about 1500. The three figures illustrate that in Italy the early Renaissance style was already well defined by the mid-1400s, while north of the Alps the late Gothic styles lingered into the early 1500s.





Below left: Hand-drawn and illustrated manuscript from a choir book, English or French, c. 1330. *Below right:* Printed page from the German *Nuremberg Chronicle*, 1493. To enrich the appearance of the pages of early printed books, illustrations printed from wood blocks were included and coloured by hand.



French cabinet of oak carved in low relief, c. 1520–30.

The same transitions can be traced in two other groups of sculpture in the gallery. One, to the right of the entrance, contains a French Gothic ivory Madonna of the 14th century and a 16-century bronze statuette of the Spinario (boy pulling a thorn) attributed to Severo da Ravenna (active ca 1500). Between these two is a plaquette of the Entombment attributed to the Paduan sculptor Andrea Briosco, called Riccio (ca 1470–1532), with figures and draperies modelled after classical forms.

The second group consists of three bronzes, one Italian, one German, one French, showing examples of the Renaissance fashion in bronze sculpture, and illustrating again the transmission of Italianate taste to other parts of Europe.

Beyond these sculptures in the rotunda is a special section for furniture and architectural panelling. Here visitors will see a 17th-century English tripod chair with turned spindle ornament, the continuation of a type that existed in many parts of medieval Europe. Standing next to it is a cabinet of French type with carved decoration imitating both the linenfold panels of Late Gothic architectural interiors and the roundels with profile heads and baluster forms of north Italian Renaissance architecture. In such pieces as this, we see how Italianate ornament was gradually introduced into the milieu of traditional French Late Gothic architectural forms, until by the mid-16th century it had displaced them.

Opposite these examples of transitional furniture are two chests and above them two examples of carved wooden panels. This section of the rotunda provides a study in contrasts between Gothic and Renaissance forms of ornament and illustrates the importance of the forms and details of architecture as sources of ornament for the decorative arts.

One of the chief means of the dissemination of artistic forms was provided by the introduction of the printing press to Europe in the 15th century. This new technology, as revolutionary in its own day as are electronic media in our own, is alluded to by a small display featuring hand-written and illuminated pages from early printed books. It is typical of new technological processes that in their developmental phases they imitate established processes. Thus the printed pages in the display show the same letter forms as those used in hand-written books, and hand-tinted woodcuts still have an appearance resembling earlier hand-drawn miniatures.

Towards the back of the rotunda is an alcove housing displays of glass and ceramics. In the glass section, examples of medieval and post-medieval Rhenish glass are contrasted with Renaissance and post-Renaissance Venetian glass and with post-Renaissance Netherlandish glass made in imitation of fashionable Venetian wares. The ceramic component of the exhibition is one of the most interesting in the whole gallery. Medieval ceramic traditions are represented by examples of Cypriot, Spanish, German, and English pottery. The English examples

Left: 13th-century English jug with a dark brown glaze and relief ornament of raised yellow dots. *Right:* A primitive *maiolica* tankard, possibly from Orvieto, late 14th or early 15th century.

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Top: Italian *maiolica* dish c. 1565 depicting a Roman feast and illustrating the application of the forms and techniques of Italian Renaissance painting to ceramic decoration. *Bottom:* Italian dish from the mid-16th century decorated in the *istoriato* style and with subject matter derived from classical history.

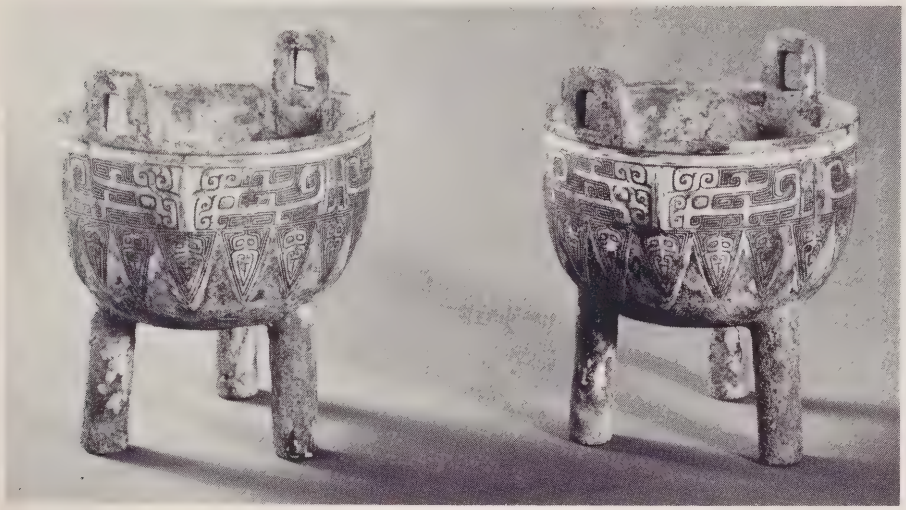
are distinctive regional types of earthenware, both glazed and unglazed, used in and around London from the 13th to the 15th century. On some pieces, relief ornament appears, not moulded but built up in layers of liquid slip clay. Immersion in coloured slip clay and the application of slip clay in dots and bands gave some types of medieval English pottery delightful nuances of texture and colour, and began traditions that were to last among English country potters until the Industrial Revolution.

Colour is a dominant feature of the display of tin-glazed earthenware pottery. The technique of adding tin oxide to the glaze to provide an opaque white surface as a base for painted decoration was introduced by the Arabs and spread by them throughout the Mediterranean. In Spain an important tradition of tin-glazed wares existed through the Middle Ages. Such wares, decorated with metallic lustres and known as Hispano-Moresque wares, were exported from Spain to many parts of Europe. Included in the display is the finest single example of Hispano-Moresque pottery in the Museum's collections—a large Valencian dish, ca 1490–1510, with lustre decoration, including armorials and moulded decoration of spiral ribbing. Hispano-Moresque wares influenced the development of tin-glazed earthenware in Italy. Even the name by which the Italian wares are known, *maiolica,* is derived from the island of Maiorca, the trans-shipping point for exports of pottery from Spain to Italy. Among the important developments in 16th-century Italian *maiolica* was a pictorial style known as the *istoriato* style. Associated originally with the potteries at Urbino, the style spread beyond Italy. The exhibition compares Italian *maiolica* and *istoriato* designs with a similar style evolved at Lyons in France.

BRIAN BOYLE, ROM

Detail of a Flemish retable—a raised structure behind an altar—showing the Nativity of Christ. This one is thought to have formerly been in the Church of St Anne at Ouderghem in Belgium.

The most elaborate object in the display is a carved wooden retable attributed to the Brussels workshop of Jan Bormann the younger and dating from the early 16th century. Though later than Michelangelo's marble David of 1501–1504, later even than the Moses of 1513, the retable is essentially a work in late Gothic style, providing a striking illustration of the divergence of Italian and Netherlandish sculpture in the early 16th century. With its complex ornament and carved representations of scenes from the lives of Christ and the Virgin, it brings to a climactic summation this display of the artistry, skill, and imagination that characterized the movement by which Europe was carried from the Middle Ages to the first dawning of the modern era.



• The Far Eastern department has recently received the outstanding gift of a pair of Chinese bronze vessels (*ding* cauldrons) of Shang Dynasty date. The vessels were donated by Phyllis (Mrs. Beverley) Matthews in memory of Neil J. McKinnon, who purchased them in Hong Kong many years ago. They are a major addition to our already rich collection of early Chinese bronzes and have been designated national treasures.

The Shang Dynasty, which lasted from the 16th to the 11th century B.C., saw the first flowering of Chinese Bronze Age civilization; its best products display an aesthetic and technical excellence unmatched since that time. The central artifacts of the period were bronze ritual vessels designed to hold meat and cereals, water and wine; they were used on ceremonial occasions and in sacrifice to the forces of nature and to the spirits of ancestors in the royal line. An important type of sacral vessel, and one manufactured without a break from the Bronze Age to the present day, is the *ding* cauldron.

It is not easy to find a pair of vessels of Shang date. This pair, moreover, though small in scale (height through the handles is 16.3 cm), are of highest quality and in good condition. Only their variegated and layered green patina testifies to a long sojourn in the earth. They have fine designs of *taotie* (Chinese frontal monster masks, the Shang motif par excellence) over cicada-enclosing pendant triangles in a tripartite scheme reflecting the peculiarly Chinese piece-mould method of casting (the Chinese did not use the "lost wax" technique until much later). At the bottom of the rounded interior of each bowl is a cipher cast in the form of a sunken X; this is also rare—briefer, and so more enigmatic, than the clan signs and ancestor-dedications that the Shang cast into the walls, floors, and lids of such vessels.

Last but not least, the two *ding*—or the "X *ding*" as the Chinese would term them—are nearly identical with a pair of tripods excavated in 1976 from a now famous burial: Tomb 5, or the Fu Hao Tomb, at Xiaotun, Anyang, in Honan Province. Anyang was the site of the last capital of the Shang priest-kings.

Tomb 5 is important because it is the first royal burial at Anyang found intact and unrobbed. It contained over four hundred and fifty bronzes, half of them vessels, and roughly seven hundred and fifty jades, as well as objects of shell, ivory, and turquoise. "Fu Hao" is taken to mean the Lady Hao, queen or chief consort of the fourth Anyang king, Wu Ding, whom she predeceased. If we understand the Fu Hao oracle-bone inscriptions correctly, the lady was important in the affairs of state and something of an amazon among women. There is dissenting opinion about the identification of Fu Hao, and so also about the date of Tomb 5; but if the prevailing view holds, the tomb was dug in Wu Ding's reign, and the tripods are datable to the 13th century B.C. D.D.

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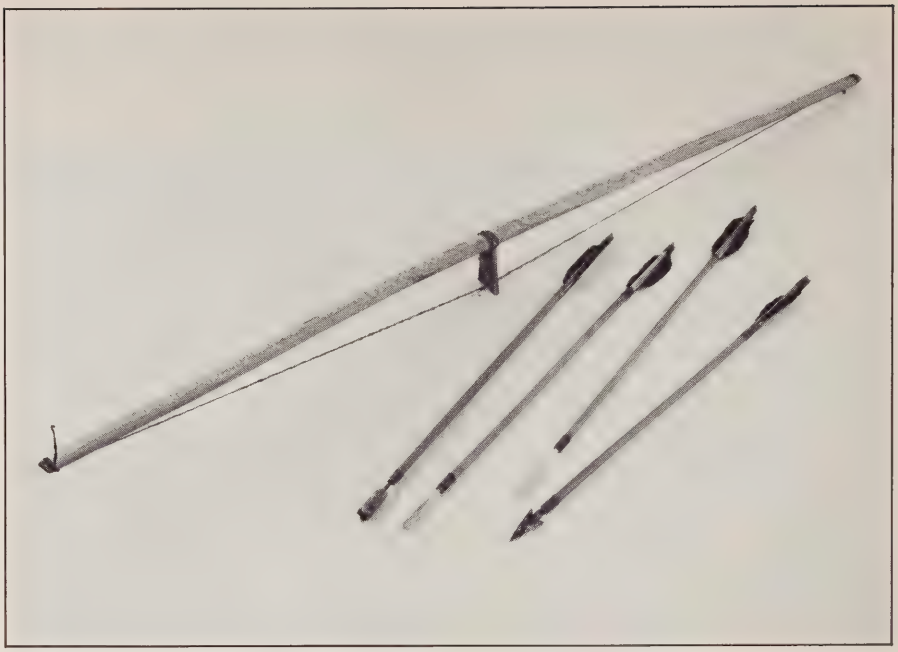

- The Department of Ethnology has been fortunate in acquiring a number of Northern Athapaskan Indian artifacts collected by Mr. William Simeone, Jr. during the summer of 1983. Representing the work of the Tanana, Kutchin, and Tutchone Indians, the collection, consisting of dance paddle, costume, transportation devices, and subsistence equipment, complements the Museum's Athapaskan collection and provides a number of items previously unrepresented.

A carrying cradle and bow with arrows from the Tanana Indians are of particular interest. The Tanana Indians inhabit the area of the Tanana River, a tributary of the Yukon River, in eastern Alaska. Comprised of exogamous matrilineal

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descent groups, the Tanana were nomadic people who followed a yearly cycle of hunting, fishing, and gathering. When the people travelled, a birchbark carrying cradle constructed of two pieces of birchbark stitched with spruce root was strapped to the mother's back for transporting children. The child was seated in a bowl-shaped bottom on a padding of absorbent moss with his legs extending over the edge of the seat and separated by a tongue of beaded moose hide. The child's back was supported by the upper concave section of bark.

The bow, shaped from a length of birch wood, is an Athapaskan type. A tang of wood attached perpendicularly to the bow's belly is its distinguishing characteristic. The Tanana hunter holds the bow closer to the horizontal than to the vertical plane, and the tang of wood acts as a guard to take the impact of the twisted *babiche* bow string. The arrows, shaped from birch wood, are fletched with goose feathers, and have points of metal and moose antler. The metal-pointed arrow and the similarly shaped antler-pointed arrow were used against moose and other large game, while the two blunter arrows were used against small game.

The birchbark carrying cradle and the Athapaskan-type bow are unique to the Western Subarctic culture area of North America. Together they symbolize two prominent characteristics of Tanana culture—a hunting economy and its associated need for mobility. K.R.L.

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The aquatint illustration shows ships buffeted in high waves while effecting a rescue at sea. M.A.

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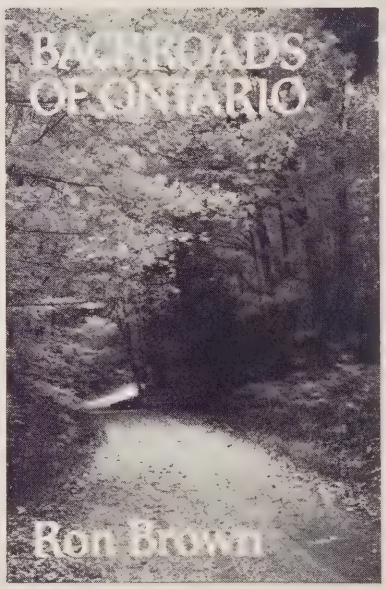

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Published to accompany the ROM exhibition in celebration of Ontario's bicentennial, *Georgian Canada* unfolds the exciting story of British North America's formative years. The first section of this volume presents a lively and anecdotal sketch of the history of the period, evoking the trials, conflicts, and heroic endeavours that resulted in the creation and growth of early Canada.

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Period Costume Pattern Diagrams

ROM, Susan Barnwell and Mary Holford
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Fossils of Ontario Part 2: Macroinvertebrates and Vertebrates of the Champlain Sea

ROM, Frances J. E. Wagner, 64 pp., ill. $7.50 paper

In this volume, the second in the ROM series on Ontario fossils, the author describes and illustrates fossils found in the Champlain Sea, the part of the marine inundation lying west of Quebec City and extending both up the Ottawa Valley and along the St Lawrence Valley. Collectors will find details on species ranging from bryozoans and molluscs to whales and seals. A glossary and an extensive list of further references to fossil discoveries in the Champlain Sea are included.

Ammonoid Fauna of the Kimmeridgian-Tithonian Boundary Beds of Mombasa, Kenya

ROM Life Sciences Contribution 135, Harish M. Verma and G. E. G. Westermann, 128 pp., ill. $12.00 paper.

Early Llandovery Crinoids and Stelleroids from the Cataract Group (Lower Silurian), Southern Ontario, Canada

ROM Life Sciences Contribution 137, James D. Eckert, 83 pp., ill. $8.50 paper.

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A Lexicon for Maya Architecture

ROM Archaeology Monograph 8, H. Stanley Loten and David M. Pendergast, 36 pp., ill. $4.50 paper

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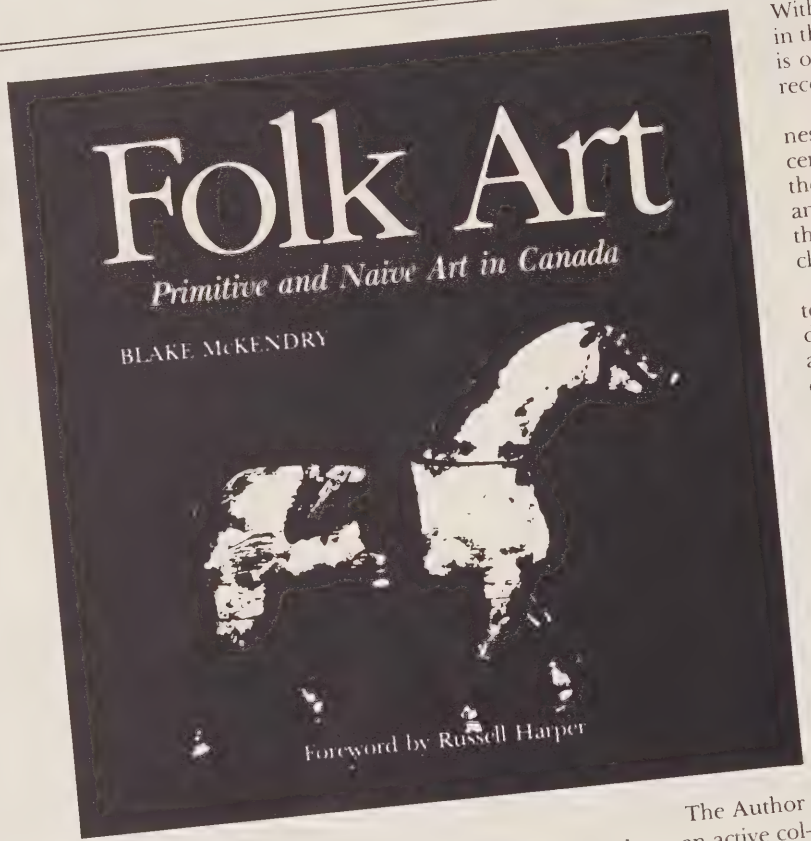
Annual Report

Museum members are reminded that they can obtain a copy of the Thirty-Third Annual Report (1982–83) by contacting Membership Services (978-3704).

Folk Art

Primitive and Naive Art in Canada

By Blake McKendry
Introduction & foreword by Russell Harper



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The Author

Blake McKendry has been an active collector and dealer of folk art for over 25 years. He has acted as a consultant to the National Museum of Man in Ottawa, and is acknowledged as one of the leading furniture collectors in this country. As well as being a consummate expert in the field of antiques and folk art, the author is also an accomplished writer and photographer. He has illustrated several books on antiques, and contributes regularly to periodicals dealing with the antique and collectibles market in Canada.

METHUEN PUBLICATIONS

Book Reviews

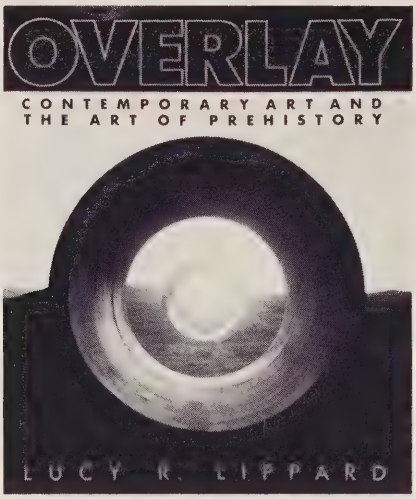
Ancient Maya Civilization
Norman Hammond
Rutgers University Press
337 pp. $27.50 (U.S.)

Review by David M. Pendergast, curator in the ROM's Department of New World Archaeology and author of *Excavations at Altun Ha, Belize, 1964–1970,* and the forthcoming *A Lexicon for Maya Architecture* (with H. Stanley Loten). Dr. Pendergast is currently engaged in his eleventh and final season of excavations at the Maya site at Lamanai, Belize.

Of all the problems that plague general presentations of Maya prehistory, the greatest is time lag. It is often true that reports of excavations do not appear until ten or twenty years after the digging has ceased, and a good many more years are usually needed before distillations of the data make their way into works written for student and popular consumption. With this in mind, the reader in search of the most up-to-date coverage should turn to a volume produced by someone who is actively involved in field work. Hammond's book is an excellent illustration of this principle, with an approach to the complexities of ancient Maya life based on his own field experience and that of colleagues with whom his research permits direct sharing of data. The result is a balanced, well organized, and eminently readable treatment of a long-dead society. *Ancient Maya Civilization* appears at a time when several other syntheses of Maya prehistory are on the market, and in almost all respects it outstrips the rest in quality.

No specialist can turn to a general work without finding statements with which he disagrees, partly because of the summarizer's need to bring seeming order out of a chaos of conflicting views. Controversy is not omitted from Hammond's volume, and he is generally fair to all combatants, though obviously the emphases in the treatment of a good many subjects reflect his own biases. Particularly in the matter of trade both within and beyond the borders of the Maya area, Hammond comes down on the side of what seem to me to be oversimplified reconstructions that have little to do with the ways in which human beings think and act. Part of this problem has to do with the paucity of data on many aspects of trade, a difficulty that also arises in his discussion of events in the last five centuries before the Spanish conquest. For this period, the Postclassic, recent work has greatly refocused our thinking, but Hammond scants some of the available data and skirts some areas and issues almost entirely. Nonetheless, his partly chronological and partly topical coverage is generally strong, and never so academically dry as to stick in one's throat.

It is unfortunate that the high quality of the author's work is not mirrored in the photographic illustrations, which are so grey and dull that they almost seem to extinguish the tropic light that suffuses the land of the Maya. There are also some problems in layout, such as narrow gutter margins and unusual line length, that make handling and reading of the book rather difficult. These defects aside, Hammond's presentation stands, as it will do for some time, as the best available treatment of the subject. I recommend it to any reader who wishes to absorb current thinking about the rich, complex, and still poorly understood life of the people whose achievements in many fields were the highest in the ancient Americas.



Overlay: Contemporary Art and the Art of Prehistory
Lucy R. Lippard
Pantheon Books
266 pp. $40.00

Review by Brian Molyneaux, field associate with the ROM's Department of New World Archaeology. Work by Mr. Molyneaux was shown in *Cultural Engineering* by Tom Sherman at the National Gallery of Canada in 1983.

Standing stones, from small stone circles to monumental complexes such as Stonehenge, seem like the last thing that might influence contemporary art. Because the significance of these ancient works has been lost, they often seem more a part of the natural landscape than cultural remains. It is this closeness to the natural world, however, that gives these stones and other works of prehistoric art some modern significance. The stones communicate a kind of spiritual repose, as if their makers had achieved harmony with the world around them.

In *Overlay*, art critic Lucy R. Lippard uses this idealized and nostalgic background to recall what is for her the function of art, "a vehicle for perceiving and understanding any aspect of life, from direct social change, to metaphors for emotion and interaction, to the most abstract conceptions in visual form". In her view, as art was inseparable from life in the past, so it may once again rise above its present function as "decoration or status symbol" and regain a dynamic social significance.

To this end, Lippard has gathered the works of artists who explore themes reminiscent of those of prehistoric art. She weaves them together with prehistoric works of art and architecture, mythology, and cross-cultural symbolism in order to argue that the function of art in the past, as an expression of collective social values in harmony with nature, may come to replace

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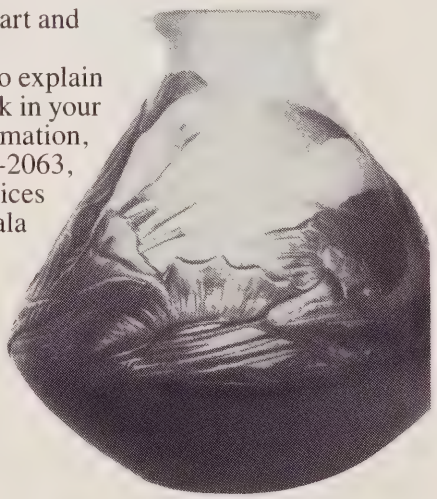

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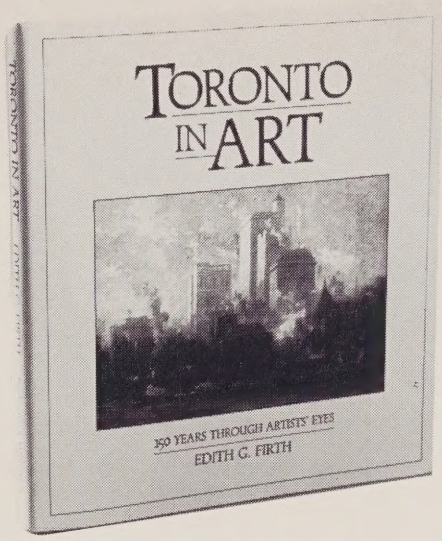
the insular, individualistic preoccupations of the present. Her text is well illustrated, mostly with black and white photographs. The best photographs are those made by the artists of their own work, images that are works of art in their own right.

The result is a complex mélange of speculation and hypothesis, insight and dogmatism, that is only partly justified by the exploratory nature of the work. Almost any theme can provoke a flood of symbolic associations—most, however, providing only the illusion of interpretation. For example, Dennis Oppenheim's film *Whirlpool: Eye of the Storm* (1973), drawn in smoke over the desert, recalls for Lippard a web of symbols: "The spiral whirlpool . . . that is the center of the world, the world tree or axis pole on which it turns . . . the tornado, the nebula, celestial patterns . . . the origins of fire by friction between firesticks . . . and the dialectical conjunction of fire and water . . .".

At her best, however, Lippard allows the artists to speak for themselves. Robert Smithson, whose *Spiral Jetty* (1970) extending 1500 feet into Great Salt Lake, Utah, is emblematic of all modern earthworks, was always fascinated with snakes. His chilling description of feeling "reptilian, cold, earthbound" in childhood is more clearly seen here as an expression of the cross-cultural symbolism of snakes as both generative and destructive, rather than as the symbol of evil of our culture.

That these links to the past can give one spiritual sustenance and the power to overcome oppression in daily life is a dominant theme in this book. The reader who is mystified by much of the avant-garde may then view some of this work as thoughtful and progressive. Even if it is an almost nostalgic "soft" primitivism, the search for the symbolic meaning of the past is necessary, in Lippard's view, if positive social change is to occur. In particular, she shows how feminist women artists have turned to prehistory for positive models of



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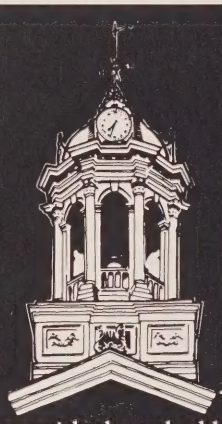

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female experience. Many of these artists have found them in the forms of the earth: Emily Carr's womb-like forests, or the contemporary artist Ana Mendieta's carving of an image of herself deep in a limestone cave in Cuba. Others, such as Carolee Schneemann, Judy Chicago, and Mary Beth Edelson, have explored the mythological themes of great goddesses.

Lippard's unrestrained use of the themes of prehistory to achieve social goals has, however, weakened the authority of her arguments. She is interested in prehistory for "precisely what cannot be known about it"—as a resource for contemporary feminist mythologies. This is clear in her selection of sources, from "UFO enthusiasts to mystics and counterculture dropouts; from the intellectually curious to artists, workers, visionaries, and scholars probing the relationship of art to our society".

In Lippard's view, then, prehistory—or more accurately, the idea of prehistory—serves as a foil for her social goals. Hers is a reactionary feminism that sees men as oppressors whose "domination of nature has often led to ecological disaster, to pollution, a disappearing water supply, world hunger, overpopulation, nationalism, militarism, and greed". It is not surprising, then, that she regards the lack of proof that matriarchal religions dominated the most ancient cultures as largely the result of misogynous scholarship. This view lessens the impact of her insight that our knowledge of prehistory may benefit from a feminist critique, which would serve to counter entrenched concepts of a paternalistic art history and archaeology.

By showing more interest in myth-making and the rewriting of history because it suits her personal goals, however, she trivializes the tremendous depth of meaning that still lies hidden in the standing stones and art works of prehistory. She fails to see that there can be magic in the truth, not only in dreams.

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